. H. Sargent on Youthful Stage Training

ARCH 25, 1914 PRICE TEN CENTS

MARY FULLER

LEILA HUGHES AND ALBERT PELLATON
In "Maids of Athens"

A LATE PICTURE OF MISS BILLIE BURKE

GEORGE PARSONS, IVY TROUTMAN, HALE HAMILTON AND ANN MURDOCK
In "A Pair of Sizes"

EUGENE O'BRIEN AND MOLLY McINTYRE
In "Kitty MacKay"

LAURETTE TAYLOR, VIOLET CAMPBELL COOPER AND H. REEVES SMITH
In "Happiness"

ON AND OFF THE STAGE

(Photographs by White)

THE NEW YORK
DRAMATIC MIRROR

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CONDENSED EXPERIENCE FOR ACTORS

FROM the time he was a very young man, Franklin H. Sargent devoted practically all of his thought and energy to the instruction of others in the art of acting. But his success as head of The American Academy of Dramatic Arts, which he founded October 1, 1884, has probably been due more to his attitude than to the long years of his work. He has never regarded himself as greater than his art, but holds himself always with the humblest of his pupils, just a student of drama. A quality of greatness, say all of us in the same breath. And so it is. Mr. Sargent conveys in every move and utterance, the simple dignity of a true gentleman.

He is now fifty-eight years of age, quiet, courteous and thoughtful. There is no need for hesitancy in speaking of his time of life, for every year that he has undergone records a volume of creditable work. He was born in Boston in 1856, the son of a Unitarian clergyman. After graduating from Harvard, he made his stage debut at a special performance of the stock company at the Boston Museum, in 1875, playing Melter Moss in Tom Taylor's The Ticket-of-Leave Man. He acted to learn the principles of the art, not to take up the profession. Elocution was learned under Lewis B. Munroe, a pioneer teacher of the art in this country. Pantomime and acting came under Steele MacKaye, father of our Percy MacKaye. Knowledge of world progress came in trips abroad to the theaters and schools there. These trips were made regularly at two-year intervals. In the spring of 1884, while he was connected with the Madison Square Theater as dramaturg, under the regime of the Mallorys, he was approached with a proposition to manage the Lyceum Theater that was then in the course of construction. But the opportunity came up at the same time to materialize his long-cherished plan of establishing an academy of dramatic arts, so Steele MacKaye was given the Lyceum, and Gustave Frohman became business manager for both school and theater. The Academy opened at 18 West Twenty-third Street six months before the dedication of the theater, with two hundred pupils enrolled. In January, 1885, Lawrence Barrett engaged the entire school for a special performance of Julius Cæsar at Wallack's. By 1892, the school had developed so it was compelled to move to larger quarters, and Berkeley Lyceum was leased. The present quarters at Carnegie Lyceum were taken in 1896.

"As far as I know," says Mr. Sargent, "this school was the first of its kind in this country. With all its experience to supplement the early knowledge, I feel safe in saying that to-day we are nearer the truth. Its purpose must be understood. The school just teaches one how to study, for the only real test is the theater itself. But I leave it to the most experienced player that knowing how to study is the first big essential in learning how to act.

"Difficulty is experienced while teaching dramatic art, or during any other kind of instruction, in combating opposed prejudice and opinion. This condition is to be deplored. At the same time it is to be excused, for it is perfectly natural that a person who has known but one effective method of work, will hit a strange head that crops up with another. Actors who have profited by stray crumbs of experience, naturally confine their enthusiasm to the familiar way. Anything else is alien, not understood, and in their opinion, to be viewed with suspicion, or preferably, to be dismissed altogether. All that is necessary, they say, 'is to act.' And a good many people, deceived by the complex simplicity of the prescription, step on the stage at short notice and promptly lose all the individuality they have.

"I recall when I was an actor, in the old Boston Museum days, how I first definitely realized the value of teaching. The curtain had just descended on the first act, and I stood waiting for it to go up again, when the stage manager called to me, 'Come here, son, while I show you how to walk.' But there isn't time to study in the theater, and it's hard going for the self-made player who is trying to forge ahead in his profession. Competent study saves many years of toil.

"Much is said about the value of the stock company as a school for young actors. Stock is no place for absolutely inexperienced or untrained be-

OLGA PETROVA.

ginners. Later, they may find some value in it as providing much experience of the actual stage in brief time, but they must be equipped with considerable judgment to avoid its evils. On the stage a child actor generally imitates the worst actor in the company because he is the noisiest. The rough-and-ready beginner usually soon becomes careless in his methods; and once that habit fastens its tentacles about his nature, it is as hard to shake off as an old man of the sea. The good school, on the other hand, provides a condensed experience, with as many of the mistakes left out as possible. A student there learns the technique—and that formidable word is merely a term used to indicate the means by which he achieves his results—and most important of all, how to study, to appreciate the principles upon which his technique is based, and through them, contrive methods of his own.

"I don't mean to underestimate apprenticeship in the theater. It is valuable, and, in its place, indispensable. But the school is preparatory. It makes, or endeavors to make, the actor thoroughly ready, physically and intellectually able to face the world through his profession. It is a case of teaching the builder how to use his tools before he makes his house suffer while he learns by experience. The guide says, 'That's the way.' The student may take his word for it, or he may climb a tree for a perspective of his own, and perhaps find a shorter cut. That is the value of initiative to a student. Let him verify what he is told. Best teaching throws all on the pupil. A teacher is a pair of eyes, a pair of ears and a warning brain, not making actors, but helping and criticising them through the early stages.

"Many years have been spent in shaping our *modus operandi*. No system should be a mould to which a student should conform, but a corrective influence exerted upon each individual case. Individual teaching, as far as possible, is always the most successful. It is accomplished here with each teacher of the corps a specialist in his line.

"Some students are natural mechanics, and others must be approached inspirationally. There is little theatric work as such in the beginning of the course, but as the technical work becomes less, the rehearsals grow more until at last the technical knowledge becomes almost instinctive, and is applied to creative acting without conscious effort.

"The first problem is to find the nature of the individual pupil. Much is learned from the entrance examinations, which are calculated to bring out the salient features of the candidate's experience and manner of thinking, his imagination, temperamental nature. From the answers and elaborate practical tests, each instructor gets data that has bearing upon his department, and in his own line finds the specific needs of the pupil. After some weeks, during which these views have become more or less adjusted, the faculty meets to discuss each case and deal with it harmoniously. Much of the earliest part of the curriculum is devoted to this gradual accommodation of teacher and student. Each pupil, having almost unconsciously betrayed his habit of mind, is taken in his own way, so that he is not confused by having unfamiliar tools thrust into his grasp for the performance of unaccustomed work.

"In two or three weeks, the students make a discovery, a most important discovery—that they're not perfect. And when they have realized that, they are automatically initiated into the course of study. They know they must learn the finger exercises. And, as they have demonstrated their deficiencies to themselves, they are now willing and even eager to knuckle down to the routine work. At this point classes in Life Study, Pantomime, Stage Movement, Voice, and so on, are constituted. Even to listen well becomes a fine art, for listening is the actor's real initiation to conception."

ARTHUR EDWIN KROPS.

MARGARET ANGLIN AND HER COMPANY IN "AS YOU LIKE IT." White, N. Y.

MAKING BROADWAY LAUGH

BY JACK LAIT, AUTHOR OF "HELP WANTED"

MAKING Broadway laugh at $2 for the privilege of daring one to do it is a healthy man's job. Down New York way they take their comedy seriously. Every second man one meets is in the business of either manufacturing it or fixing its value. They aren't satisfied to chuckle and admit it—after they finish roaring, choking, wiping tears of amusement from the eye and shaking their lean sides they pull wry faces and say "funnyasacrutch," put their arms akimbo and stand ready to prove it.

If one catches them laughing they cry "Slapstick"; if they are thrilled they acclaim "Melodrama;" if they are lightly amused they answer "Piffle." Great is he who can keep a New York audience bored. Merely boring New York is nothing—keeping New York bored is the art, and it takes a Barrie or a Maugham to do it to the metropolitan taste. They don't care a pin for Maude Adams's subtlety and less for Barrymore's repose. But they never stop coming because here are superpersons with whom they cannot strike a common denominator, who breathe atmospheres of which the average New Yorker knows nothing; who are the favorites of the period because they make no concessions to what New York favors.

Piping melodramas must first be ratified by the proletariat in such numbers that financial success is certain and conspicuous. Then the upper class (or, per diagram, the lower or moneyed ones) come—only because it is a success. But your yard-wide theatergoer on Manhattan is loath to evince any personal interest in dramatized affairs of everyday folk, described by plain American authors, played by regular native actors. A nebulous Scotch legend with twenty-dollar-a-week Glasgow farce-comedians, great. Viennese romances of questionable propriety, most welcome. British monotonies of manners and manors, recherche. French leading men just learning to mumble a word or two of intelligible English, fascinatingly interesting. Stories of everyday American life, bah!

And if from Chicago, more so.

"He's from Chicago," is a phrase which, uttered east of the Hudson and west of Hell Gate, is regarded as the last word in vociferous fault finding. They accept our Chicago beef, not because they like it, but because they need it. They don't need our Chicago literature, so they don't want it. In order to feed such to New Yorkers one needs a bit of Chicago elbow energy whereby to ram it down the throats of Eastern folk. And ramming things down people's throats doesn't always leave them in friendly mood, even though said things are medicinal in their ingredients, sugar-coated in their construction and just what the doctor ordered.

And the critics? Not a bad lot of chaps at all. They evince no more anxiety to be clever than is general to the tribe. (I was one for years.) The happy safeguard about the luckless author who falls between the keys of their typewriters is the fact that most of the critics, too, abjure plain American language and speak in the tortuous diction of drawing room repartee, whereby their points miss fire with nine-tenths of the circulation, which reads its paper in the kitchen or at the breakfast table.

The principal misdemeanor on the part of the New York reviewers which somehow remains crosswise in my windpipe is the fact that they seldom stay through a performance. And they have so many personal friends and acquaintances in the profession whom they want to praise that, in order to maintain a fair batting average and hold the constituency which asks good, spicy "panning" from its chosen critic, they have to make up their offenses of friendship on those not so fortunate.

These trifling items, together with snowfall—which is a commercial and artistic tragedy in New York—make a New York premier for a Chicago author rather unlike the entrance of a Caesar or a Pankhurst. That snow is no child's play. When the pretty white flakes fall on Manhattan Island and coagulate upon the pavements there they stay. The snow sifts through the slots to the underground trolleys, sleets up the wires and leaves cars dotting the map. The subway keeps running, but only a small part of the theatergoing flock comes from Westchester County and Coney Island.

Taxicabs are well enough, but by the traffic regulations, which are as devious and intricate as the income tax by-laws, one must go via the Harlem bridge and Columbus Avenue to get from Forty-fourth Street and Fifth Avenue to Forty-second and Sixth. Seven inches of snow is called a blizzard—and acts worse. Ten above zero is called "a cold spell" and sends bridge, parlor tango and other indoor diversions above par.

Sunday shows are unknown, killing one of the best days of the week in class, as well as number of patrons. For the seats are $2 every night and at matinees, which keeps more people away. There are forty standard playhouses presenting moving pictures on Broadway and nineteen tango establishments fighting for room to hold the overflow. Restaurants are overcrowded and hundreds wait for table seats, many beginning dinner at 9.

Electric signs—in fact, all manner of advertising—having been carried to every grotesque length and exaggerated proportions conceivable, no longer carry a "punch."

Nobody can surprise New York any more, nor take it by storm; one may enter as the piece de resistance of a frost, but not riding a whirlwind. Anything new there must scratch for a hold, get its toes in, hang on, pull cautiously and gradually, if ever, round to telling speed. They won't listen; they're preoccupied, and they don't care until something is a "hit," despite them. Then they know no limit.

AWAY FROM NEW YORK

By FLORENCE HARRISON

"WHAT! Going to leave New York to go out to Milwaukee?" asked a playwright with a play tottering on the brink of production, of an actress out of a job. "What are you going *for*? Won't it cost you an unconscionable sum? If my play is cast and you are not here you may miss being in it; and, after all, when you get there you will be in Milwaukee."

But her faith in plays about to be produced had weakened, and hope deferred had reduced her to the pessimistic belief that her "type" was never again to be produced on Broadway. Family ties prevailed, discretion was cast to the winds, and she went.

Fresh from seeing some thirty Broadway productions she went, not too willingly, to the offering of a little theater society known as The Wisconsin Players. Artistic posters of an Oriental character, the result of a competition open to the art classes and schools throughout the city, announced The Marriage of Sobeide (translated from the German of Hofmansthal, by a professor in the University of Wisconsin) to be given for the first time in this country. Selections from "In a Persian Garden," sung behind the scenes, created the desired atmosphere and, when the curtains were drawn on the first set, it was greeted, not only with a hand, but with spontaneous gasps of admiration.

It seemed not to represent but to *be* the interior of a Persian dwelling, with open windows looking into a velvet night. There were no footlights, only amber borders lighting the room, as though the light actually came from the swinging lamps. Lights from above and behind the interior set were thrown on the blue drop, upon which the open windows looked, and, "in some divine sweet way" we saw and felt the velvety stillness of a Persian night—for, the audience, not being cut off by the footlights, were practically in the room with the players. The effect was startlingly realistic.

Even in New York, where they pay little attention to what takes place elsewhere, the actress had had time to read something of the Rheinhart and Gordon Craig methods of staging, but she had to go to Milwaukee to see them. There were three sets, each one lovelier than the last, but when, in the last act, the curtain rose on a walled garden with a back drop painted in panorama, with distant towers and hills and trees, upon which the light gradually changed from night to dawn and then to sunrise the possibilities of this method were realized; with beauty and realism it was replete.

The play itself is a lovely poetic thing and well translated, but the several hundred people in New York who would enjoy and appreciate it will have to go to Germany to see it, as no New York manager dares produce for the few.

This society gave Prunella a year before it was seen at New York's Little Theater; and Zona Gale's Friendship Village and George Middleton's Nowadays, and both in the hands of New York managers who believe in them but dare not risk their trial, were produced there in their embryonic state as one act plays. One of St. John Hankin's plays had its first production in this country by this society, and it is through such efforts that it has earned a steady support and following, even though it is distinctly highbrow in its standards. It is able to retain a first class professional stage manager and director, Francis Powell, who is probably having the first opportunity of his career to do things as beautifully as he is able. The company is only semi-professional and gives its services, the members pursuing their various occupations between times.

This society plays both in Madison and Milwaukee, and also exchanges with the Fine Arts Theater in Chicago. It is a community movement to which local musicians and artists contribute and from which something rather interesting should develop.

Are not these Little Theaters breaking out like a rash all over the country, although indicative of the indigestion of a public which has ceased to be "theater-going" and has rigorously been dieting for several years, yet signs that the same public is recovering and longing with a convalescent's appetite for a feast?

The actress returned to New York to find the same depressing conditions as before, the playwright no nearer to having his play produced, and no one hunting for her particular "type."

Cividale del Fruili, the birthplace of Adelaide Ristori, has just honored that greatest of Italian tragediennes with erecting a statue of her in the character of Queen Elizabeth (Giacometti's), which she so successfully portrayed. It was one of her most powerful characterizations and was seen in this country during the four American visits of the great actress.

MADAME CRITIC

THE first time I saw William Faversham after his costly plunge into vaudeville—costly to the management, which has confided to the four winds that it is paying $2,500 a week for the brief services of this most fascinating of Mark Antonys and Iagos—I asked that question put to all voyagers just landed on a foreign shore: "How do you like vaudeville?" I feel sure that Faversham does like his new field of work, for not once did he say that he was pining to get back to Shakespeare, or that his present engagement was merely for a few weeks, or any such apologetic remarks which at times have been employed by legitimate actors who have felt their appearance in the two-a-day at luxurious prices to be a condescension. Mr. Faversham was most enthusiastic.

"Do you know the thing that impresses me most about vaudeville?" he inquired. I replied that possibly the fact that he was earning $125 per minute, but he refused to make light of so serious a fact. "It is the absolute quiet on the stage while I am acting. At first I felt a peculiar lonesomeness come over me."

The idea of anyone being lonesome in vaudeville struck me as most amusing.

"I suppose it is rather a change," I said, "to have only four other people in the cast." Then I thought of Brutus and Caesar, and all the other noble Romans, to say nothing of their wives. Yes, one must have a large cast for Julius Caesar and Othello. There's no economy in Shakespeare. You can't give the audience one drawing-room or outdoor set that will suffice for four acts, nor will five or six actors do the work of more than a dozen.

"It isn't the cast," remarked Mr. Faversham. "It's the supers I miss."

What? Fancy! The supers! He quite took my breath.

"Yes," he continued, "you see I have become so accustomed to a large number of them in groups and mobs that I miss them. I miss the tramp of their feet, and the slant of their spears, and the many little things they did which caused me to be continually on the watch to see that they followed instructions. It was no fun, I can tell you, to be in the midst of an impressive Shakespearean speech and see one of the supers doing something which threw the whole picture out of focus and to be utterly unable to reprimand him. There was a certain cheerfulness about the noise they furnished, although it was disquieting to one's artistic nerves. In this act of The Squaw Man I am at times positively startled by the quiet. Out front it is so still, too. But that is most gratifying. Vaudeville is the most delightful rest I have had in a long time."

Mr. Faversham has experienced a great disappointment in not having Julie Opp as his leading lady this season, but Miss Opp's health has been such that her physicians advised her to remain in the Alps until she had fully recovered. She disobeyed them in order to be with her husband in his ambitious Shakespearean work. I must say that Mr. Faversham owes much to her encouragement. Her artistic ideals have always been the highest, and she has worked side by side with him.

I heard a good story on Frank J. Wilstach, which goes to prove that one's real nature will come to the fore at the most unexpected moments. There is nothing on earth that Frank J. loves better than a funny story, and I believe that if he were on his way to his own funeral and a funny thought struck him, he would smash his box, stop the hearse and call out with his inimitable accent, "Say, but have you heard this one!" Then all the mourners would gather about and listen to his last and best of all. This done, the long and lithe son of Indiana would doubtless make one last request for an innocuous apple—not the Garden of Eden variety—and one simple cracker and subside into a definite sleep, certain that having made people laugh even at his own obsequies his spirit might be permitted to rest unperturbed.

It happened in Texas. Now Texas is so big that any anecdote may safely be located there, but this one truly happened, and Frank J. lost fifty cents a seat on a certain number of rows for the Sothern-Marlowe engagement. He didn't mean to do it, and maybe he doesn't know even now how it happened. But the manager of a rival attraction was present and tells the story.

It seems that Frank J. called at the theater in the Texas town in which Sothern and Marlowe were to appear to arrange various details, among which was the schedule of prices. The manager of the rival attraction, who had for some seasons been amazed at the results invariably achieved by the ubiquitous Frank J., was glad of the opportunity to witness his methods when actually in action. He wanted to learn a trick or two himself. Wilstach started in to prove that Sothern and Marlowe should be playing to five dollars a seat instead of two-fifty, and to the rival's annoyance he was rapidly convincing the manager that he was no mere paid press representative, but a distinguished authority—one in deadly earnest for love of the Shakespearean cause.

The Texas manager's eyes grew bigger and bigger as Wilstach opened up the treasures of his Shakespearean mind. Although the Texan had held out at first against the two-fifty price, the onlooker saw him rapidly weakening. His manner toward Wilstach became more and more deferential until the rival believed that Wilstach would be getting five a seat instead of a miserable two-fifty.

White, N. Y.

MR. ROBERT WARWICK AND MISS FRANCES STARR IN "THE SECRET."

Just as the Texan was ninety-nine hundredths under the Wilstachian hypnotic spell, Frank J. made a fatal mistake. He permitted the Texan to know that he was really human.

"But say," said Wilstach with a laugh, "have you heard this one? Bill Shakespeare himself would have laughed at it."

The Texan nearly killed himself laughing, but the Stratford-on-Avon atmosphere had been modernly dispelled, and Sothern and Marlowe played to two dollars a seat.

Helena Frederick, the singer, who likes the London halls so well that she is sailing this week to begin a long engagement on the other side, tells a story of the unexpected stage debut of her husband, Howard Staunton. Mr. Staunton has never possessed the slightest desire to be an actor. He has always been quite content to manage his wife's business affairs and to travel with her whenever possible. During Miss Frederick's last appearance in London she was obliged to devise some way of entertaining the audience during a change of costume. It occurred to her that Mr. Staunton might walk across the stage with a waiter full of steins overflowing with fake amber-colored fluid on which floated some fluffy cotton. Mr. Staunton agreed to do this without rehearsal. On the night of his first appearance he managed to get half way across the stage when the electrician suddenly put the lights out. Mr. Staunton's eyes were giving him a great deal of trouble at the time and the sudden darkness followed by brilliant light blinded him. He knew that time was precious in vaudeville, so he began groping about for an exit. He knocked up against the piano and other pieces of furniture until the audience was in roars of laughter. As a result Mr. Staunton found himself crossing the stage at every performance.

Finally when Miss Frederick began playing outside of London it was decided that Mr. Staunton could be excused from his exacting role. Everything went smoothly until one day in an out-of-the-way town the singer was told that a certain prominent booking agent and manager from London wished to see her.

"Why have you changed your act?" he asked in tones which indicated that he was by no means pleased.

Miss Frederick looked at him in surprise.

"I haven't changed it," she replied. "There is some mistake. It is exactly as it was in London."

"Oh, no," said the manager. "Where's the man who used to carry the beer across the stage? You must get him back. He was the hit of the act."

MADAME CRITIC.

Personal

ARNSTADT.—Frl. Hansi Arnstadt has originated the title role in George Bernard Shaw's Pygmalion in America at the Irving Place Theater. Miss Arnstadt is the leading woman of the Royal Playhouse in Berlin, and is here on a two months' leave of absence with Gustav Waldau, of the Royal Playhouse of Munich. The former is a favorite at the Kaiser's Court. In her farewell audience Emperor William expressed his regret at her departure and gave her this farewell injunction: "But you must promise me positively to return. The Americans have captured my best singers, and now they are beginning to go after my actresses. But I won't be jealous. The New Yorkers will be enchanted to see you, and I wish you with all my heart the success of which you are assured."

LAIT.—Mr. Jack Lait, the editor of the Chicago *Telegraph*, is a humorist; also the author of Help Wanted, of which a success is recorded in Chicago. Mr. Lait came to New York to respond to the call of "author" on the opening night of his comedy, and then returned by limited to the Western metropolis to write his impressions of theatrical Broadway, which are elsewhere printed inclusive of facts, near-facts, eccentricities of observation as well as the exaggerations of a lively temperament.

MIDDLETON.—Arthur Middleton, a local Chicago basso, has been engaged for the Metropolitan Opera House Company, to fill the vacancy occasioned by the death of Putnam Griswold. Mme. Frances Alda, the wife of Giulio Gatti-Casazza, sang with Mr. Middleton in concert in Chicago recently, and was so favorably impressed with his voice that she strongly recommended his engagement. Mr. Middleton is thirty, and, hitherto, without stage experience.

PETROVA.—Olga Petrova is this week seen in Panthea at the Booth Theater, which is rather in the nature of a departure for that artist.

FOR one playgoer who can appreciate the beauty of a verse, the delicate humor of a conception, or the exquisite adaptation of means to ends, which gives ease and harmony to a work of art, there are hundreds who, insensible to such delights, can appreciate a parody, detect a pun, applaud a claptrap phrase of sentiment, and be exhilarated by a jingle and a dance.
—G. H. LEWES.

BACON VS. SHAKESPEARE

THE MIRROR in next week's issue will print the first installment of the two notable articles on

BACON VS. SHAKESPEARE

secured for its columns by special arrangement with the American and English authors, DR. APPLETON MORGAN, former president of the New York Shakespeare Society, and Hon. J. M. ROBERTSON, author of the epochal volume, "The Baconian Heresy." Dr. MORGAN will submit eleven questions, which will be answered by Mr. ROBERTSON in the following issue.

Send your order now for the issues of April 1 and April 8, or still better, send fifty cents for a trial three months' subscription.

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UPHOLD YOUR STANDARDS

THERE is an amazing unrest among the masses; and not only among them, but in politics, in finance and art. It is all like a huge cauldron, in which something is seething and bubbling, and never at rest. Nothing is settled. It is the fashion to uproot the old established order of things and fly into the face of custom. Traditions are upset and standards sneered at. There are no longer laws to govern our points of view—we are all groping in the dark after something tangible, and we clutch only space.

The stage is as much affected as any other institution, and it is exposed to the greatest danger of all, for it comes more closely in contact with the everyday life of the individual than any other form of art.

Who will say to-day what the standard of popular taste in the drama is? Are we not merely groping our way and hazarding success on a miss or hit chance?

There was a time when the imagination, and the ingenuity of technique, counted for something. The drama conformed to standards. It presumed in the dramatist natural ability allied with the technique acquired by diligent training. There was a time when the actor's art conformed to some definite standard, the attainment of which presumed education, capacity for thought, training and the technique of voice and movement.

Neither one nor the other is demanded to-day. Plays that please the public for a fleeting period are the work of inexperienced writers, and actors who have schooling neither on nor off the stage to fit them for their vocation, obtain engagements while capable players are knocking in vain at managers' doors.

This cannot be fundamentally right, and it is not. We are part of the bubbling, stewing elements in the boiling cauldron, which eventually will settle down into a permanent residuum.

The cubist spirit, the worship of the ugly and deformed, will pass away. The crackbrained will not always dominate. There will be a return to the sane and beautiful. The cult of the green and yellow in art will ultimately resolve itself into a sincere love of the graphic, in contrast to the grotesque, the majestic to the malodorous, the ornamental to the ornate, the clean to the clamorous.

The enemy of the stage is the man who tampers with its illusions, who breaks down its traditions, scorns its standards and tries to make the young actor believe that SHAKESPEARE has had his day and lost his potency.

As well may the Jews deny the God of Israel and the sketcher of "Mutt and Jeff" denounce the art of MICHAEL ANGELO. To the problem which vexes so many the answer is: No great player in our language can survive his own day unless he has identified himself with SHAKESPEARE; and the really well-written play on approved lines of construction is not for a few months only.

YALE BOYS' FROLIC

A NUMBER of Yale students amused themselves recently by attending a performance given by Mlle. GABY DESLYS at New Haven and assaulting the singer in a manner that no Bowery urchin in New York would be guilty of. They hurled missles at the singer and struck her in the face with pennies and cigarette boxes, and finally hurled a bag of peanuts, which landed squarely on her forehead.

This was not the exploit of an exurberant band of toughs and rowdies, as might seem the case from the evidence, but young men who, so far as outward appearances go, nominally pass as gentlemen. One is the son of a United States Senator from Minnesota, and the other hails from New York City, which is not necessarily proof that he is a member of our pet tribe of gunmen and gamblers, although his deportment would justify some such conclusion.

It is, perhaps, natural to expect young students to have their fling, and to do foolish things now and then, that may be excused on the ground of vealy adolescence seeking an outlet in puppy dog antics. For the action of the distinguished little band of rough-house penny-flippers and peanut-shooters from Yale we find no excuse; nor do we see any legitimate outlet for their buoyancy save herding them on the college campus and suffering them to tie tin pans to the tails of a collection of homeless canines. That seems to be about the apex of their capacity for enjoyment.

This amusing little affair incidentally suggests the need at our principal universities of a course of training in the higher ethics of manhood, a course in which the manly virtues of students may be developed on fairly broad lines, as their physical prowess is developed, and away from the tendency to disgrace themselves, their alma mater and their countrymen generally by using their napkins as bibs, picking their teeth at table, spitting soup in each others' faces and throwing things at defenseless women on the stage.

BOOK REVIEW

PLAYS AND PLAYERS OF MODERN ITALY, Being a Study of the Italian Stage as Affected by the Political and Social Life, Manners and Characters of To-day. By Addison McLeod; with illustrations. Chicago: Charles H. Sergel & Co., 1912; 355 pp.

Mr. McLeod's volume, handsomely printed and bound in good blue cloth, supplies the essential data of the hour on the Italian theater and its personalities, which every reader and writer on the modern drama constantly requires if he would keep truly abreast of the times. The author writes like a critic who understands and analyzes and yet loves the theater for its own sake, and what he tells us about the Italian stage and theatrical conditions in Italy throws light on many obscurities. Why do we see so few Italian plays on the American stage compared with plays from the German and French? That is one of the perplexities which Mr. McLeod solves. He shows the political and social influences and prejudices which operate upon the stage, the lack of an artistic unit of inspiration, a radiating current of artistic vitality from a common center—though that is true of Germany, except that in Germany there is not that spirit of artistic particularism that prevails in Italy. What distinctive influences determine the popularity of a play in Italy and elsewhere—England, for instance—are shown in the author's analysis of the cause of the favor with which the Italians greet a problem play, which, with us is rarely ever popular. Such plays necessarily produce long dissertations, interminable arguments, weighty reasoning. With the Italian such reasonings and dissertations are natural to the people in their real life; with us, they are not. With them the meeting of a circle of men is commonly the signal for the formation of an impromptu debating society wherein themes, propounded on the spur of the moment, are taken to pieces and put together again by men who do it as a kind of mental exercise, and forget it a moment after.

Mr. McLeod's analysis of the Italian play betrays keen observation and skill of conveying his analyses clearly. He takes individual plays and by liberal quotations reduces them to the component elements. The Italian serious play he dissects into its three cardinal points—"a somewhat clumsy—at any rate, a deliberate—beginning; a tendency in the body of the play for the catastrophe to be produced by reason and argument rather than by events; and, in the end, a perpetual hauling in of the sheet to fetch sail past the Islands of the Blest, out into the wide Sea of Mystery."

His treatment of the leading dramatic lights of the Italian stage is full, comprehensive and very satisfactory generally. Far ahead of D'Annunzio as a real student of life, he places Giuseppe Giacosa, and names Tristi Amori (Sad Loves), Come le Foglie (As the Leaves), and Il Più Forte (The Strongest) as his best and the first two as the most telling prose plays on the modern Italian stage. Roberto Bracco is another dramatist whom one must at least take seriously, though the Italians are far apart in esteeming him. We know him only by a comedy produced by Nazimova. His talent is concretely directed toward the emancipation of Italian women from the social conventions by which they are circumscribed.

He calls the Romanticismo of Geroiamo Rovetta "perhaps the most thrilling Italian prose play we have seen: one in which the spectator loses all sense of audience or theater," and expresses the opinion that La Moglie del Dottore (The Doctor's Wife) of Zambaldi is the only one so far destined to permanent success. Each of the prominent playwrights of the past and present is given an interesting and apparently impartial criticism, with many illuminating excerpts and characteristic scenes from his works. In the last analysis, the author declares Italian plays to-day to be like Italian wine. No great art or education goes to the making of them.

The representative actors and actresses are individually put under the microscope and their methods and qualities discussed in a charming style and with an amazing touch of intimate familiarity. The illustrations include scenes from plays and portraits of Duse in La Citta Morta, Gina Favre in I Buffoni, of Tina di Lorenzo, Dina Galli, Tommaso Salvini, De Sanctis, Zacconi in Il Cardinale Lambertini, Benini in Il Bugiardo and Terravilla.

The place of honor Mr. McLeod reserves to Novelli, and it is interesting to note the disparity between the verdict of this intelligent Englishman and that which Mr. William Winter pronounced upon this remarkable player on the occasion of Novelli's first visit to New York. "As in spirit, so in stature, he towers head and shoulders above all his compeers on the stage," says Mr. McLeod. In comedy, far his most popular part is Papa Lebonnard, the play in which he made his American debut. Mr. Winter spoke of him as "a third-class comedian." The author of the comedy, Jean Aicard, in his addenda to the French edition of the play, wrote: "Never was the word creation more justly applied than here (and the piece had already been played by Antoine twelve years before! * * * Thanks to Novelli the name of Lebonnard will never be effaced from the story of the stage throughout the world. Modesty makes me say that without Novelli my piece would not have had this good fortune. But pride bids me claim that it has been able to inspire Novelli, a man and an artist, body and soul, able to conceive the real and the ideal."

This book is one of the most satisfactory on present-day stage history that has come to the MIRROR desk.

EDITOR'S LETTER BOX

AN ELTINGE ADMIRER.—An expert costumer.

ANNA L. SHAY, Easton, Pa.—Try Society of American Dramatists and Composers, 1451 Broadway, for the addresses of the librettists you ask for.

MRS. A. LANDERS, Syracuse.—Ernestine Schumann-Heink was born in Austria about fifty-one years ago. Her home is at Caldwell, N. J. She has also a home in California.

CLINTON F. ROBINSON, Milwaukee.—There are six Peg o' My Heart companies, of which one is playing at the Cort Theater, New York, and five are touring, all under the management of Oliver Morosco.

S. T. B. NEW YORK.—Lou Tellegen was born in Amsterdam, Holland, about twenty-eight years ago, the son of a Greek general and a Dutch dancer. At the age of eighteen he appeared as Romeo and in Ibsen's Ghosts, in his native tongue. His family removed to Paris, to live there, and the young actor decided to study for the French stage. For two years he attended a conservatory where his instructor was Professor Paul Mouret. He then made his debut at the Odeon Theatre, in Paris. Having grown tired of the stage, he went to Brazil, where he roughed it. He went in for hunting wild game, and a puma nearly got him before he succeeded in laying him low. However, where the wild beast failed, yellow fever nearly succeeded, and he was in the hospital for three weeks. Having gratified his longing for adventure he returned to Paris, where he posed for a painter upon discovering that he had lost his aptitude for the stage. After ten days of this he received a letter from Maurice Bernhardt, who was then in London. Madame Bernhardt's manager advised him to go there and the result of his trip was a contract. After a short engagement in London the company came to America, where the season was to open in Chicago with Joan of Arc, instead of which the bill was changed to Camille. He had never played in either of the two plays and only took the long chance on encouragement from Madame Bernhardt, and this with great misgivings, as he himself confessed later on. But the bill was again changed and instead of Camille, Madame X was put on. De Coaur, one of the important members of the cast, not knowing of the change, did not show up that night, and Tellegen was compelled to assume his role, under protest, Bernhardt having insisted that she must keep faith with the public. Tellegen did not know the part and improvised much of the role, but the performance proved a great success. He then became Bernhardt's leading man and remained with her until he produced Darian Gray in London last Summer, prior to his appearance in New York in Maria Rosa.

GOOD NEWS FOR STUDENTS

(Herman Beyer, in the Newark, N. J., Town Talk.)

Here's good news! William Lord Wright, one of the country's best-known and most fertile authors of motion picture plays, who conducted a scenario department in the *Motion Picture News* for several years, will take his department over to the DRAMATIC MIRROR. Needless to congratulate Mr. Wright; his services are always in demand, but F. F. Schrader has scored a beat. Congratulations from Herman, the Great, to Frederick, the Great!

On the Rialto

Over 1,100 actors have joined the Equity Association up to date.

Standing at the street corner to look for an engagement is like looking for gold in the gutter.

The man who does business through a bodyguard of office boys often has nothing else with which to make a show.

James Shesgreen is now seen at intervals wearing a silk topper. Shakespeare has a wonderful influence on some men.

There is talk of the German company appearing at a series of matinees at an uptown theater next season.

Have you seen Christians and Hansi Arnstaedt in Taps at the Irving Place Theater? A treat.

Somebody or other is giving the critics an awful basting in a daily sporting journal by publishing their biographies.

Late news from London: Sir Charles Wyndham, who has been in Germany, is reported to have acquired a play entitled The Blue Mouse."—*Pelican.*

It is beginning to look as if the Actors' Equity Association were putting a quietus on the old adage that actors won't stay put.

F. C. Whitney is the latest impresario to become a moving picture mogul. His concern has one of the largest factories in the East. There are only a few left in the dramatic field, but there is no decline in the number of productions in the speaking drama.

No one has been more astonished at the large measure of success won by Too Many Cooks than the author. "I thought the comedy had a fair chance to get past," said Mr. Craven, "but I never dreamed it would be such a hit as it turned out to be, and I didn't really believe it for the first couple of weeks. Even now I am afraid to turn over in bed, for if it's all a dream, I'm blessed if I want to wake up."

Martin Harvey had an amusing experience when playing in Calgary, Alta., recently. On the afternoon of his arrival he was walking along the lane to the stage entrance of the Sherman Grand, when he came upon about forty men, the discards among those who had applied for work as extra people in The Only Way. One of them stopped him and said, "It's no use, cull, we've all been turned down." Mr. Harvey thanked him, but said he would try for a job anyway. He got it.

According to Mr. H. Manley, the MIRROR correspondent at Saskatoon, Canada, the local managers of that enterprising town have set an example in the way of showing their appreciation of the MIRROR by posting signs about their houses informing visiting players where the MIRROR is on sale. Manager Joe Sutton, Jr., has a large notice to this effect displayed in the dressing rooms.

After having remained a secret for thirty weeks, the mystery of the code message displayed at the mastheads in the yachting scene in the spectacle America, at the New York Hippodrome, has become public in a most peculiar manner. Night after night notes have found their way to the stage door addressed to the yachting girls collectively and bearing the puzzling message, "Surest thing you know. Name the day." The fact that these messages were addressed exclusively to the yachting girls narrowed down the investigation of the mystery to that number on the programme. The startling discovery was made that throughout the season they had been wigwagging an invitation to the audience to meet them at dinner. Hence the acceptance of certain gallant youths who read the message aright and stormed the stage door with notes.

My friend, S. Morgan-Powell, dramatic critic of the Montreal *Star*, delivered an illuminating address recently on "The Theater and the Public," before the Drama League of the Canadian metropolis, and laid down some decidedly sane maxims. Among other things he said: "A drama league, to succeed, must remember that the appeal of the drama of to-day is an appeal to democracy—that the future of the theater depends upon the sympathy it succeeds in establishing with the democratic ideal. A drama league which is merely a society organization devoting its energies merely to social functions, and which expects thereby to do the theater a service, might as well supply hymn books to Congo cannibals and expect them to become vegetarians.

"I do not wish to be understood as undervaluing the importance of the social end. On the contrary, I consider it is of great utility, but only as an adjunct, a means, an aid. The holding of pink teas has never yet, so far as I am aware, exerted any influence upon the man in the street, and it is the man in the street whom you must reach if you wish to help the public to do its duty to the theater.

"A drama league, to be successful, must serve no clique, cater to no exclusive interests, be the advocate of no particular school. Its sympathies must be broad, its catholicity wide. So surely as any such league endeavors to foster interests in some particular cult, so surely will it fail in its main object. Leave cults and cliques to private drawing rooms, where they belong."

SHAKESPEAREAN PLAYS IN SCHOOLS

The Wage Earners Theater Leagues and the Theater Center for Schools, organized for the purpose of promoting art among the working people and among the school children, has arranged for the presentation of Shakesperean dramas in public and high school auditoriums beginning Monday, March 30, performances to be given every afternoon and evening in various sections of the city. Mr. Ben Greet is associated with the movement, and his company of professional artists will present during the first week A Midsummer Night's Dream, and during the second week The Tempest and As You Like It. The schools where the performances will be given will be announced within a few days. Thus far the auditoriums of Public Schools 17, 63, 90, Morris High School, Bronx, the High School of Commerce, De Witt Clinton High School and Washington Irving High School have been selected. Other schools will be added. Tickets for all performances will be sold at 25 and 50 cents, but at the offices of the Wage Earners Theater League, 1416 Broadway, Room 709, tickets for all matinee performances will cost 15 cents; for the evening performances, 25 cents. Inquiries should be addressed to Mr. Julius Hopp, the organizer of the league, 1416 Broadway.

FORREST'S 108TH ANNIVERSARY

Edwin Forrest's 108th anniversary was fittingly and reverently celebrated by the residents at the Edwin Forrest Home in Holmesburg, Pa., on the afternoon of March 10, with an entertainment in which each one of them participated.

"Jack" Perugini, who was Chorus in The Yellow Jacket prior to his retirement from active stage life, delivered part of the beautiful lines from that play. Others reenacted roles in which they formerly played.

"Spring Brook," as Forrest called the place, had been decorated with flowers and greens. In the morning a large basket of flowers was taken to Old St. Paul's churchyard, and placed on the tomb of the tragedian. Following the entertainment a reception was held and luncheon was served to guests, including members of the profession playing in this city.

The nine actors and actresses now living at the "Home" are Mrs. John Jack, who was known as Annie Firmin; William H. Bartholomew, long identified with The Devil's Auction; Miss Sidney Cowell, Anna Ware Barnes, Emily Lewis, Mrs. Samuel Charles, Josephine Bishop, Mrs. Stone, and Signor Perugini.

LYDIA KYASHT ILL

Lydia Kyasht, the dancer now at the Winter Garden, may be compelled to cancel the remaining ten weeks of her twenty weeks' booking in this country on account of a general breakdown resulting from continued professional activity. She has not been in the best of health for some time, and her management fears her condition will become serious unless she takes a rest. She has contracts for appearances abroad beginning at the end of May.

FIRE DESTROYS BUTLER THEATER

BUTLER, PA., March 23 (*Special*).—The Lyric, a vaudeville and motion picture theater, C. E. Carlton, manager, was completely destroyed by fire Wednesday evening, March 18.

The Lyric Company recently purchased an adjoining property, and contemplate building a new theater, which will be modern and have a large seating capacity.

ZIEGFELD BUSY ON "1914"

Follies Manager and Composer Visit Company at Baltimore to Sign Up Principals

Florenz Ziegfeld, accompanied by Raymond Hubbell, were in Baltimore last week looking over the principals of the "Follies" company ere these start on a long Western tour. Mr. Ziegfeld is now at work on the edition of the 1914 Follies. George V. Hobart has written the words and Mr. Hubbell the music, and Mr. Ziegfeld is preparing to get his principals under contract. He has already signed Bert Williams and hopes, he said, to get a number of the best people in the country. He would not, however, talk on the scheme of his 1914 edition.

EDESON MAY RETIRE

Suddenly Leaves "Fine Feathers" on Tour and is Replaced by Tully Marshall

Robert Edeson left the cast of Eugene Walter's play, Fine Feathers, on Saturday night, March 14, at the conclusion of a week stand in Boston. He was replaced at once by Tully Marshall, who has been playing the part of the young husband ever since.

The Frazee office suggests, upon inquiry being made there, that Mr. Edeson may be going to retire from the stage. Reasons given for his going are that he is tired of the hard work on the road, and is anxious to rest up.

THREE NEW FREYBE PLAYLETS

Carl E. Freybe, author of Leave of Absence, which was successfully produced recently in Boston, has added three new one-act morality plays to his achievements. The production of these Mr. Freybe made himself at the Elisabeth Peabody Playhouse. They are entitled respectively, The Man In Him, The Squealer, and The Dreamghost. All are strong character dramas, the scenes of which are laid in metropolitan centers. The Squealer has been bought by Gustav von Seyffertitz.

A NEW PUCCINI-WILLNER OPERA

Puccini has contracted to write an operetta to be called The Swallow, of which Dr. A. N. Willner, who wrote The Dollar Princess, Gypsy Love and Baron Trenck will write the book. The composer and librettist met in Vienna last October, when Puccini was attending rehearsals of his The Girl of the Golden West. The result was an agreement to collaborate and The Swallow will be the result.

Andreas Dippel will produce the work as soon as possible after its completion.

UNITED THEATRICAL ASSOCIATION

The United Theatrical Association will hold a business meeting of the board at the Hotel Astor March 27, at 2 P. M., for the purpose of nominating nine directors. This will be followed by an entertainment, the features of which will consist of a reading from Othello, by Mr. Purdy; exhibition of dancing, musical numbers, and informal dancing. Guests will be received at 3 P. M. Admission 50 cents.

The annual meeting is set for Monday, April 20, 8:30 P. M., at 141 W. Seventy-first Street.

RIGHTS TO "MIDNIGHT GIRL"

The English rights to The Midnight Girl, now at the Forty-fourth Street Theater, have been disposed of by the Shuberts to George McLellan, who will secure an immediate London production. Emmy Wehlen, lately seen here in and as The Girl On the Film, remained in this country for several weeks to study the role of The Midnight Girl, sailing for abroad as soon as she had familiarized herself thoroughly with the part.

GOSSIP

Colonel Fred Cummins has sailed to Germany with fifty Sioux Indians, whom he intends to exhibit there.

Izette Jewell is taking a trip to Panama for business and pleasure, and will not return until about the middle of May.

Oy-Ra and Dorma Leigh have been interpolated into The Whirl of the World, and are now dancing at the Winter Garden, as well as in The Midnight Girl.

The Packard Theatrical Exchange has at last, it seems, solved the problem of facilitating the many inquiries of players who apply to their offices for engagement by the use of telautographs and their inter-phone service.

A very few years ago the name of Annie Abbott meant "electricity" in more ways than one, and spelt dollars in several figures to the fortunate vaudevilite manager who secured the "Little Georgia Magnet," whose superhuman strength amazed everyone, and its definite source in so small a lady caused doctors and scientists to rack their brains in vain, for the little artist could easily resist the combined efforts of twelve strong men to move her from a given point. But Miss Annie Abbot has passed on—she died on Sept. 23, 1911, in Philadelphia—and to-day her daughter, Miss Louise Abbott, is preparing with Prof. Alfred H. Henderson in Philadelphia to enter the moving picture field, where it is confidently believed she will prove herself to be worthy daughter of a worthy mother, for she certainly possesses, in no small degree, that quality of "magnetism" which made her mother famous.

The PUBLICITY MEN

Wells Hawks is convalescing rapidly after a siege of illness, and promises to be back on the job at an early date. Tidings from Baltimore.

Arthur F. Ward, son of Frederick Ward, the famous tragedian, has just severed his connection with George Kleine and accepted the position as press representative of the New Standard Theater.

James Pooton is handling the publicity for William Hurlbut's new play, The Man Who Would Live. He has already shown creditable results in this new connection in the New York dailies.

Oliver Morosco donated a box for a performance of Help Wanted to the member of the Century Theater Club writing the best criticism of the play following the attendance of five hundred members at a recent matinee.

Will Page, in the course of his duties as manager of Marrying Money, which opened at the Princess Theater recently, superintended the manufacture of some mock currency to distribute in advertising the attraction. The bill we received looked very good indeed, although quite above counterfeiting suspicion.

Manager C. Hubert Hueck, of the Lyric Theater of Cincinnati, has appointed Charles Zuber local press representative to fill the vacancy caused by the recent death of "Doc" Mayer. Mr. Zuber, who has already assumed his new duties, is a newspaper and theatrical man of considerable experience.

Will R. Antisdel is piloting the Princess Players as advance representative, and John Tuerk, of the Brady office, is business-manager. The preliminary Chicago publicity was done by Julian Johnson, general press representative of F. Ray Comstock's enterprises.

When the advance sale for the new Shubert production of The Belle of Bond Street, opened one fine Monday morning recently, Ace Toxen Worm, general press representative, persuaded Sam Bernard and Gaby Deslys to be in the ticket office of the Shubert Theater themselves, selling the tickets for the first hour of the sale, "in order to personally acknowledge the courtesy and interest of those people waiting in line so early in the morning."

James Shesgreen arranged for a number of interviews by newspaper men with Margaret Anglin when that distinguished actress first arrived in New York this season, and to those later ones who couldn't talk at length with her because she was unable to be in two places at once, he permitted two-minute audiences just to make their talks authentic.

William Raymond Sill, press representative of the Palace Theater, fell unconscious in the street one night recently. He was taken to a nearby hotel and revived. Despite his mishap he was able to get around next day. He is now quite back to normal. Mr. Sill has been exceedingly active of late, commanding an enviable amount of space. He is one of the best publicity men we have.

APPEAL FOR AID

Following is a copy of a circular letter sent out by the committee to solicit subscriptions for the relief of the family of the late Oscar Adye:

"Mr. Oscar Adye, for many years prominent in the casts of London Drury Lane productions, and for four seasons a member of the American 'Disraeli' company, died suddenly at St. John's Hospital in St. Louis this week. He leaves behind him a wife and three children, who are practically destitute. A committee has been formed to secure much needed subscriptions for the relief of Mr. Adye's family, a fund to which you are earnestly requested to contribute. Kindly address subscription to Mr. Charles Burnham, treasurer of the committee, at Wallack's Theater, New York City.

"WINTHROP AMES,
"GEORGE ARLISS,
"JOSEPH BROOKS,
"CHARLES BURNHAM,
"CYRIL MAUDE,
"GEORGE C. TYLER."

BEN GREET'S INDOOR SEASON

Ben Greet began a short indoor season on March 16, at Oberlin College. His open-air tour starts on April 16 in Savannah, Ga.

Arrangements have been made for Mr. Greet to appear this Summer with his company at most of the important universities and colleges in the country, including those of the Southwest where open-air performances have never been presented.

VERDICT FAVORS MISS RUSSELL

In the suit brought by William Fitzgerald, of Schenectady, N. Y., against Lillian Russell, which came up in court in that place March 19, and in which the former claimed damages in the amount of $10,000 as the result of being run over by Miss Russell's automobile, the jury returned a verdict of no cause for action.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:30; Matinees, Wed. and Sat., 2:30.
CHARLES FROHMAN . . . . . Manager
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MAUDE ADAMS
In J. M. BARRIE'S fantastic comedy
THE LEGEND OF LEONORA

GAIETY B'way and 46th St., Evgs. 8:30. Matinees Wednesday and Saturday, 2:30.
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Holman Day's "Down East" play of romance and laughter

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In his greatest success
THE CRINOLINE GIRL
A farcical melodramatic comedy with songs

NEW AMSTERDAM 42nd St. nr. Broadway
Evenings 8:15. Matinees Wed. & Sat. 2:15
Klaw & Erlanger, Managers
Henry W. Savage offers
MAIDS OF ATHENS
A new operetta by Victor Leon & Franz Lehar, creators of the "Merry Widow"
English Book and Lyrics by Carolyn Wells

GEO. M. COHAN'S Theatre, B'way & 43d St. Phone 382 Bryant.
KLAW & ERLANGER Managers
Evgs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.

LIBERTY 42d St., W. of Broadway. Evgs. 8:20. Mats. Wed. & Sat., 2:20.
KLAW & ERLANGER, Managers
Henry W. Savage offers
THE HUNGARIAN OPERETTA SENSATION
SARI
"MUSICAL DELIGHT OF THE SEASON"—Eve. World.

"CHANGE" RETURNS

To Open at the Park Theater on March 30 for Second Trial at Popular Prices

Lord Howard De Walden's prize Welsh play that closed earlier this season at the Booth Theater after a very brief engagement, is to return to New York, as reported in these columns some time ago. On March 30 it will open at popular prices at the Park Theater in Columbus Circle.

One thing that promises well for the return is the announcement that comedy lines eliminated in the original American production because the producers felt native audiences "would not care for humor in the serious discussions involved," have been replaced, and the piece "will now be given as originally presented in London, complete in every line."

Endorsements by a number of prominent persons and representatives of great labor organizations lead the producers to make this second trial. Walter Hast, who was responsible for the importation of this, as he was for the coming of Bunty Pulls the Strings, Hindle Wakes, The Blindness of Virtue, The Stroke of the Pen, and others, is still with the piece. In the production at the Booth, Joe Weber and Winthrop Ames were financially interested with Mr. Hast.

W. A. BRADY BUYS

Takes a Forty Per Cent. Interest in "Marrying Money," Now at Princess Theater

On Friday of last week, William A. Brady, who was interested with Comstock and Gest and the Shuberts in the management of the Princess Theater, on Thirty-ninth Street, purchased a 40 per cent. interest in Marrying Money, by Alfonso Washington Peset and Bertram Marburgh, which is the current attraction at the house. It is said that young Mr. Peset originally financed the production, and that then the Shuberts took a small interest and arranged to put it on at one of the New York theaters. The piece has considerable merit, as Mr. Brady has considerable judgment in picking winners.

OSCAR GETS $30,000 DECISION

Verdict of $25,000 against Florencio Constantino, the tenor, in favor of Oscar Hammerstein, was directed by Justice Platzek, March 20. Hammerstein alleged that Constantino broke his contract to sing during the seasons of 1908-10 exclusively for him. The verdict may be increased by $5,000, if a penalty, provided in the contract, is enforced.

DEATH OF MARIE JANSEN

Marie Jansen, the former highly popular comic opera singer, died in Milford, Mass., Friday, March 20, of paralysis, at the home of her brother-in-law, after a brief illness. She was born in Boston, the daughter of a provision dealer and was known off the stage as Hattie Johnson.

Born to Pere Stewart Whitham and Pauline Travers Whitham, Friday, March 13, at 11.30 a.m., a girl, Pauline Elizabeth. The happy father is a member of the Winnipeg Players, Winnipeg, Can.

ASTOR 45th St. and B'way. Phone 287 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

PRINCESS THEATRE
New Thought Services
SUNDAY 11 a. m.
MUSIC — STRANGERS WELCOME

COURT WIPES OUT BACK ALIMONY

The Appellate Division decided, March 20, that a woman's right to alimony ends with her death and that representatives of her estate cannot collect any sum that remained unpaid at the time of her death, thus disposing of the suit of the heirs of the late divorced Mrs. William Faversham's executors against William Faversham for nearly $2,000, claimed to be due at her death.

THOMAS J. MAGUIRE DEAD

Thomas J. Maguire, known throughout the theatrical profession as "Tommy" Maguire, died March 22 at his home, No. 55 West 104th Street, of cancer. His case is known as one of the most remarkable of its kind in medical practise. Mr. Maguire was an inveterate cigar smoker, which developed cancer of the tongue, and some years ago it was found necessary to cut out that organ. Despite the usual result in such cases, which in most instances means death, Mr. Maguire not only lived, but actually recovered his speech, as well as his sense of taste. Some six months ago a new cancerous growth developed and it was found necessary to cut away a large part of his jaw and neck. But with the extraordinary vitality and will power of which he was possessed, the patient clung to life tenaciously until last Sunday. He was most cheerful and optimistic by nature.

Thomas J. Maguire was born in Crescent City, Cal., fifty-nine years ago, and entered the theatrical profession as a boy. He was a nephew of Thomas J. Maguire, at one time the most prominent theatrical manager on the Pacific Coast. His name was really James, but he liked Thomas better and had it changed to that. He was long associated with his uncle, but eventually branched out for himself. He was at one time manager of J. K. Emmett, and also guided the professional destinies of Mrs. Annie Adams, the mother of Maude Adams, when that lady appeared in The Two Orphans. In 1880 he came East and became the treasurer for Wesley Rosenquest at the Bijou and Fourteenth Street theaters, New York. He left the theatrical business shortly after his marriage, went into politics, and was appointed a deputy sheriff. Since his recovery from his first operation, in 1904, he was attached to the business department of the New York *Herald*. He is survived by his wife, who was Miss Helen Moore, and a daughter.

NEW YORK THEATERS

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BIRMINGHAM

Harry Tighe and his Ten Collegians are the headline act at the Lyric for the week of March 16. For the week of March 23 the headliner is Louis Simmons and co. in The New Persian Garden. Others on the bill for week of March 23 are Grace Wilson, Ismed, Thomas P. Jackson, Sam and Kitty Morton, Lacroix and co., and the Alexander Kids.

The B. R. O. will be out all week at the Lyric during the week of March 30, when Sam Chip and Mary Marble will appear on the bill. They were formerly members of the Bijou Musical Stock co., which played here many years ago, and their many friends here will turn out en masse to give them a cordial welcome back home.

Ziegfred's Follies pleased a fair house at the Jefferson March 14, and if their engagement had been of longer duration they would undoubtedly played to large business, as the performance was exceedingly meritorious. John Drew March 18, and Nell O'Brien's Minstrels March 21, pleased good business.

The Kitamura Japs were top notchers at the Orpheum week of March 16. Ward and Curran, who have many friends here, play this house week of March 23. JAMES EDWIN DEMMAN.

A theater party to Julian Eltinge in The Crinoline Girl was held by brother Friars on March 23. After the theater Mr. Eltinge joined the jolly crowd at the Monastery, where a collation was served.

CLEVELAND

"Mme. Moselle" Has Premiere—Scores Moderate Success

Madame Moselle, a musical comedy adapted from the French by Edward A. Paulton, with music by Ludwig Englander, was given its premiere at the Colonial Theater March 16. The cast: Gabriel Smudge, Jefferson De Angelis; Mrs. Vane, Della Nivens; Nina, Diane d'Aubrey; Fred Corson, Jack Henderson; Eva Moselle, Olga Roller; Harry Boland, Ernest Lambart; Matthew, Hallen Mostyn; Kerrasse, William Pruette; Betty, Helen Novita; Mortimer, Royal Cutter.

The story concerns an American girl who is educated in Paris, returns home, falls in love with an American boy, and is sent to an art school, where the boy follows her. Among the principals, Diane d'Aubrey attracted the chief interest. She is of a refined type and is so girlish and innocent that she seems almost out of place in this rather ordinary musical play. Furthermore, she sings and dances divinely. Jefferson De Angelis was responsible for most of the laughs. Another laugh maker was Ernest Lambart, who played an English artist with much humorous ability. William Pruette did his best in an old-fashioned, impossible role, and Jack Henderson was well received. Olga Roller was at least charming in looks.

Madame Moselle is neither sparkling nor dull. There is scarcely a bright or clever or unusual situation. Its humor comes from well defined and well worked sources. The dances are pleasing but ordinary. The music, on the other hand, is pleasing. The costumes, designed by Samuel Kalet, of Gould and Company, New York, were striking in their originality and interest.

LOUISVILLE

The Garden of Allah had its first presentation here week of March 16 at Macauley's, attracting very large patronage and exciting the highest praise for the perfection of the stage pictures and the artistic work of John Blair. Sarah Truax and a large co. Joseph and His Brethren will occupy the stage at Macauley's week of March 23.

Madame Bessie Thomashefsky, the Yiddish soubrette, presented in Yiddish a play which translated means The Country Girl at the Shubert Masonic Theater, March 16, drawing a well-pleased audience.

What Happened to Mary proved a strong drawing card at the Gayety week of March 15.

Al. Reeves's Biz Beauty Show was the offering March 16-21 at the New Buckingham.

Vaudeville at Keith's enjoyed a prosperous week with a biz bill headed by the Bell Family in a strong musical act.

The National also had a successful week offering high-class vaudeville with Kumry, Boseck and Robinson featured.

Much newspaper space was used during the Garden of Allah engagement at Macauley's in mention of Mary Anderson's connection with the dramatization of the Hichens novel. The pride Louisville people feel in the success of "Our Mary" is genuine and pronounced.

Colonel James P. Whallen, manager of the New Buckingham, in company with a party of friends, is spending the winter in Florida.

News reaches Louisville relatives of a successful appearance of Miss Sharlow, a niece of the president of the Louisville and Nashville Railroad as Mimi in La Boheme, replacing the celebrated Madame Melba, who was taken suddenly ill.

The widow of Colonel Savage, for many years business-manager of the New Buckingham, is an interesting personality. In her hale, hearty old age she conducts a boarding place which is patronized by visiting professional people. The old lady is a beneficiary under the will of the late John H. Whallen.

Louisville Lodge of Elks will in the near future give for the sake of charity another of its notable entertainments. One of the Weber and Fields successes will be the vehicle, and members of the lodge the performers.

The Hon. Henry Watterson, who has been wintering in the south of France, has sailed for America, and is expected in Kentucky early in April. CHARLES D. CLARKE.

CINCINNATI

Helen Ware played a return engagement at the Lyric in Within the Law, opening March 16 for the week. Business was excellent at every performance, the S. R. O. sign being on exhibition several times during the week. Miss Ware is always popular in this city.

Robert Mantell followed, opening March 23 for the week in a repertoire of seven Shakespearean plays. The only one repeated during the week is King John, which will be given at two performances. It will be the first time that play has been seen here since it was produced by Modjeska a number of years ago, with Odette Tyler and R. D. MacLean prominent in the support.

George Arliss in Disraeli appeared at the Grand week of March 16. Cincinnati had waited a long time for this play, and proved its eagerness and approbation by crowded houses during the entire week. No actor in a number of years has received the press notices that were accorded Mr. Arliss. Christie Macdonald follows in Sweethearts. Her leading man is Carl Gantvoort, a prominent young Cincinnatian, son of the head of the Cincinnati College of Music and Dramatic Art.

Keith's had a good bill week of March 16 without any particular headline feature. Frank Keenan is the headliner for week of March 23. Mr. Keenan appearing in his new playlet, Vindication.

The Liberty Girls appeared at the Gayety week of March 16, and Girls from Maxim's, with Bob Fitzsimmons and Bob, Jr., at the Olympic, followed March 23 by The Parisian Beauties.

Mutt and Jeff in Panama played a successful engagement at the Walnut week of March 16, followed by Olive Vail in The Girl from Mumm's.

Pavlowa and her ballet appeared at Music Hall March 20 for the second time this season, presenting an entirely different programme with the exception of her ever-popular Bacchinale. Business was excellent.

JOHN REDHEAD FROOME, JR.

HERE AND THERE

ALPENA, MICH., March 16 (Special).—George W. MacDonald, formerly treasurer of the Temple here, has been promoted to position of manager of the house. This is a very good move on the part of the owners of the house. Mr. MacDonald is a very capable man and well liked. Since assuming his duties he has made good with the public in general. He has procured plays that have pleased the patrons of the house. Mr. Art Hanna is now treasurer, and "Bill" Mackay is still State manager.

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DRESSLER ROW IN 'FRISCO

Theater Sues Star for $35,500; Ties Up Her Coin—She Starts Counter Suit

SAN FRANCISCO, March 10 (*Special*).—Gilbert M. Anderson, president of the Galety Theater Company, through Attorney Herbert Choynski, filed suit March 9 against Marie Dressler, late star of the Merry Gambol company, and against her husband-manager, J. H. Dalton, alleging breach of contract, demanding $35,500 damages and attaching the Dressler-Dalton bank account at the Union Trust Company.

This was followed up the next day with a counter-suit, filed by the Dressler-Dalton forces, through Attorney R. L. McWilliams, of the firm Dunne, Morrison and Brobeck. This, too, will allege breach of contract.

The contract, which was signed Dec. 30, 1913, and amended Jan. 27, 1914, gave Miss Dressler a bonus of $2,500 for signing the document and gave her in addition thirty per cent. of the gross receipts of the show each week for forty consecutive weeks.

Miss Dressler, it was stipulated, was to "have absolute and full control over her productions, such as staging, selecting competent actors and actresses, also costumes and scenery"; also, she was to "have the right and power to have removed any and all persons connected with the management of the theater."

A. T. BARNETT.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the Association's rooms, suite 608, Longacre Building, the following members were present: Messrs. Bruce McRae, E. J. Connelly, John Westley, Charles D. Coburn, Grant Stewart, John Cope, Edwin Arden, Howard Kyle, Richard Purdy, treasurer, and Albert Bruning.

Mr. Kyle called the meeting to order and stated that Mr. Wilson was addressing a meeting at the Professional Woman's League rooms for the purpose of increasing our membership.

New members elected:

Arting Alcina.	Dorothy MacKaye.
Will Archie.	Gertrude Merleial.
Lionel Belmore.	Jane Meredith.
Sara Biala.	Geo. Leon Moore.
Ivan Stuart Campbell.	Margaret Neville.
Dorothy Davies.	Fanny Addison Pitt.
Frank E. Dae.	Milo. Prager.
Ida Davis.	Franklin Panabira.
Dollie Davis.	Sidney Rasson.
Irene Fenwick.	Rebecca Ridgley.
Charles Foster.	Charles Rogers.
Amelia Gardner.	M. Daniel Reed.
Robert W. Graham.	Howard Russell.
George C. Gunther.	H. H. Sleight.
Grace Hamilton.	Carrie Lee Stoyle.
Frank E. Jamison.	Halworth Starz.
William J. Kelshley.	Irene Summerly.
Ralph Kellard.	Louise Sydmeth.
Teddy Le Dee.	Robert Thorne.
Mrs. Harry Leighton.	Charles H. West.
Maude Leone.	Sidney D. Carlyle.
Irene Lorraine.	Joseph E. Whitmore.
Lafrance Lloyd.	Robert Warne.
Edward B. McGuinness.	George W. Williams.
John McKenna.	William Webb.
Charles Macdonald.	Kate Wingfield.
Harry Mellek.	Mrs. Felix Morris.
	Evelyn Watson.
	Norman Wendell.

Our attorneys have further informed us that our contract as it stands, would be honored by any court, whereas one judge after another has admonished them never again to present a contract such as most of the managers now use, and expect serious judicial consideration for it.

The committee appointed at the last meeting to formulate an association policy by which the contract, as ratified, will be assured of general acceptance, reported recommendations that are to be held in abeyance until a canvass of the membership thereon shall have been made.

To this end daily conferences are to be held, starting at once at the association offices, between representatives of the Council and invited members at present in the metropolitan district. Others shall be reached through Deputies of Council and personal letters.

Our president and several of the Council have accepted an invitation to speak against legislation proposed for the establishing of Sunday night performances in all New York theaters.

Several stock company managers, in addition to one conspicuously successful New York producer, have asked us to supply our forms of contract for their use.

Complaints of the offensive condition of the dressing rooms in certain theaters throughout the country have been received from members on tour, and are being acted upon by the Council.

Mr. Wilson arrived before adjournment and stated that the meeting from which he had come was very responsive to his plea for the association, and in every way a great success.

By Order of the Council,
BRUCE MCRAE,
Corresponding Secretary.

NEW THEATER AT LA JUNTA OPENS

LA JUNTA, COL., March 21.—The new Rourke Theater was launched upon its theatrical career, March 9, by Margaret Illington, in Within the Law. A capacity house gave the company an enthusiastic welcome. In declaring her appreciation of her reception, Miss Illington said that the Rourke is one of the most complete and handsome theaters she had ever played in and that the dressing rooms, conveniences and comforts are unsurpassed. The cost of the theater was $40,000. The house has a seating capacity of 950 and is provided with nine exits.

PAUL HENKEL.

GIRL SHOOTS MANAGER

Scott Palmer, of San Diego, Declares Gun Was Accidentally Discharged to Protect Assailant

SAN DIEGO, CAL., March 8 (*Special*).—Scott Palmer, manager of the Savoy Theater, this city, was shot and seriously wounded in his room in the Savoy Theater at 1:30 A.M., on the morning of March 6. Clara Dowd, who was in his company at the time, refused to state the circumstances leading up to the shooting, and although Mr. Palmer stated that he had discharged the gun accidentally, Miss Dowd was arrested and charged with the crime. Up to the night of March 5 Miss Dowd was employed at the Savoy Theater Candy Shop, and was well known among theatrical people, who were in the habit of visiting the place after the show. Mrs. Palmer, who is divorced from the theater manager, is attending him at the Agnew Hospital, where he is thought to be slowly recovering. It is said that a reconciliation has been effected between the husband and wife. Mrs. Palmer was under twenty-five dollars bail at the time of the shooting, charged with slapping the face of Miss Dowd. The case against her has been dropped. Miss Dowd is still in jail, unable to furnish the required bond for her release. Mr. Palmer states that he has no desire to prosecute the girl, but hoped that she will leave the city.

PREVENT THEATER PANIC IN CANADA

What might have been a very serious accident occurred at the Grand Opera House, London, Ont., March 9, during the performance of Nobody's Daughter. When the curtain was raised on the second act, in some way it caught on an electric light wire, which broke and set fire to a drop. The flymen, "Tug" Wilson and Bill Cooney, immediately lowered the asbestos curtain and men lowered the burning drop to the stage. A general alarm was sent in and the fire department responded quickly, but they were not needed as the well-drilled stage hands, under Sam. Loughrey succeeded in putting out the fire with the house apparatus. The presence of mind of Jas. Cresswell, the leader of the orchestra, and his men in playing a lively air helped to restore confidence among the audience and after a short delay the performance was continued.

TOLEDO SHAKESPEARE FETE

Invitations have been issued to the anniversary celebration of the Toledo (Ohio) Shakespearean Association, announced to take place at the Whitney and Currier Auditorium, April 22 and 23, in commemoration of the poet's 350th birthday. The exercises, comprising an appropriate and interesting programme, start at 8 P.M. Wednesday and concludes with a grand pageant, at 9 P.M. Thursday, as a precursor to a costume ball in the assembly hall of the Woman's Building. Persons, or Shakespearean clubs, desiring invitations to the celebration, should apply to Mrs. Emylia Loerb Alderdyce, secretary, 2134 Maplewood Avenue, Toledo.

ACTORS ROBBED IN WESTERN HOTEL

LINCOLN, NEB., March 13 (Special).—While Vera McCord and Arthur Shaw were at the theater Thursday evening thieves broke into their room at the Lincoln Hotel and stole over five hundred dollars' worth of wearing apparel, among which was a valuable dress and muff of Miss McCord's. Mr. Shaw and Miss McCord are appearing at the Orpheum this week in their playlet entitled, Just Like a Woman.

V. E. FRIEND.

DEATH OF IDA HAVERLY

Ida Haverly, only child of "Jack" Haverly, the most famous minstrel manager of a generation ago, died at Bellevue Hospital, March 13, of typhoid pneumonia and tuberculosis, aged thirty-four. She had been looked after by the Actor's Fund of America, which also took charge of her burial. The funeral took place from the Funeral Church, in West Twenty-third Street, last Monday.

HARRY CORSON CLARKE IN ENGLAND

Harry Corson Clarke and Margaret Dale Owen, having finished a successful tour of Java, Straits Settlements, Ceylon and India, and completed their third trip around the World, arrived in London and immediately booked a tour of England and Scotland, opening at Bradford, April 6, with their comedy company, in Mark E. Swan's Whose Baby Are You?

WILL STAR LOPOUKOWA

Harrison Grey Fiske announces that he has engaged Lydia Lopoukowa, the noted Russian dancer, who has captivated New York with her dainty and delightful art, to appear as a dramatic artist under his management next season. Mr. Fiske will star Miss Lopoukowa at the head of her own company in a play that is being written especially for her.

CLARA MORRIS SIXTY-NINE

Clara Morris, who retired from the stage several years ago, celebrated her sixty-ninth birthday last Tuesday a week at her home at Whitestone, Long Island, where she is confined to her bed with an attack of sciatica.

She has recently learned to play the guitar, and in three months' time has become an expert player.

CRITIC SUES BELASCO

Philadelphia Newspaper Man Claims to Have Written Scenario of "Case of Becky"

James O. G. Duffy, dramatic critic on one of the leading Philadelphia daily papers, on March 10, brought injunction proceedings in the United States District Court, to restrain David Belasco and Edward Locke, from continuing the play called The Case of Becky. He also asks an accounting of profits.

According to the bill of complaint, Duffy, at the solicitation of Belasco, wrote a three-act scenario entitled The Man Who Lost Himself, and turned it over to the producer in 1908. It was the intention of the latter to star Frank Keenan in the play. The actor, however, suddenly severed his connection with the producer. Belasco then notified Duffy that he deemed it inadvisable to proceed with the production of the play.

In 1912 Belasco produced The Case of Becky. The plaintiff says he at once recognised it as being founded, in all essential particulars, on the scenario which he sent Belasco in 1908.

CHRISTIE MACDONALD

"Sweethearts" Reported Closing and Star to Be Retiring from Her Management

It is said that the two weeks' notice has been posted for the members of the Sweethearts company, to disband in Detroit on Saturday, April 4. Christie Macdonald, who is appearing in this Victor Herbert operetta, is reported to be leaving Werba & Luescher management for good. The reason for this, which is not given, must be very sufficient, because Miss Macdonald had a financial interest in the production. Sweethearts had a long run in New York, opening Sept. 8, 1913, at the New Amsterdam then moving to the Liberty, and totaling 133 performances before leaving the city on Jan. 8.

IRVINE RECITAL

Theodora Ursula Irvine in a recital of original monologues at the Waldorf-Astoria Monday, March 16, afforded an evening of keen enjoyment to an audience which filled the East Room to its capacity. The studies in dialect were remarkably true in bringing out racial characteristics. A broad humor ran through each one, varied now and again by a touch of the underlying pathos of life. "In an Italian Boot-mending Shop" dealt with Tony's loquacious verbal dealings with customers and his mingled pride and wrath showered upon a young Americanized offspring.

The supercilious English matron in "An English Pension," her aristocratic matrimonial aspirations for her daughter, unhappily foiled by one of those "Impossible Americans," brought two extremes of speech together with amusing results. "An Irish Philosopher" was rich in Irish brogue and Irish wit. Miss Irvine's very effective use of pantomine added much to the performance. Mr. Vernon Archibald, baritone, sang artistically songs of Haydn, Handel, and "The Horn," by Fiesler, followed later by four of Hallet Gilberté's compositions, the composer assisting at the piano.

HENDERSON PLAYERS SEEN

Prof. Alfred E. Henderson, of The Henderson School of Oratory and Dramatic Arts, presented The Henderson Players at the Berkeley Theater, Tuesday evening, March 17, in five one-act plays before an appreciative audience.

The plays presented were The Toy Shop, a fairy play for children; Barbara, by Jerome K. Jerome; Love Goes All the Way, by Mr. Henderson; The Bracelet, by Alfred Sutro; and Major Kelly's Cork Leg, by O. E. Young. Over a hundred men, women and children (all members of the school) participated and presented the plays in a highly creditable manner.

The cast of The Toy Shop, perhaps the most charming offering of the list, was made up mostly of children, taking the part of dolls in a toy shop brought to life by a kindly fairy. They were wholly pleasing in their performances.

P. W. L. NOTES

Miss Lizzie Rechelle, the treasurer of the Professional Woman's League, presented the League with four dozen solid silver teaspoons and one dozen solid silver forks, upon its "coming of age" party. Mrs. Albertine Perrin baked and presented the birthday cake upon this occasion. Mrs. Bol Smith, the oldest living actress, eighty-six years of age on March 19, is quite ill with neuritis of the head. A large basket of choice fruits was sent Mrs. Smith by the League members, expressing their sympathy. There were so many requests at the Friday Evening Dancing Class held at the League for another class, that Tuesday afternoon of each week has been decided upon to meet these demands. Already more applications have been made than was hoped for. It is quite possible that the League rooms will be utilized for a similar purpose if the demand continues. A very fine Victrola has been purchased to add to the other music for dancing, and Miss Rosetta Hawthorne Kayes, the dancing instructress, is to be congratulated upon her wonderful success.

The Literary Day has been postponed to April 6, when Mrs. Libby Culbertson Macdonald will be the chairman. The terrific storm of the former date is the good and sufficient reason for the postponement.

Mr. Francis Wilson, president of the Actors' Equity Society, was the guest of honor at the regular monthly Dramatic Day on March 16.

The De Koven Opera company, direction of Daniel V. Arthur, presented Bessie Abott in Robin Hood at the Greek Theater of the University of California, on March 11. In the support of Miss Abott were James Stevens, Henriette Wakefield, Jerome Daley, Helena Morrill, George B. Frothingham, Tille Salinger, Ralph Brainard, Phil Branson, Sid Braham, Alma Buol, and others.

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WINS VOCAL SCHOLARSHIP

Ellison Van Hoose Selects Alma Dwinell Out of Two Hundred and Fifty

Miss Alma Dwinell, the seventeen-year-old daughter of Mr. and Mrs. Daniel B. Dwinell, of New Brighton, Staten Island,

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MISS ALMA DWINELL.

is the young lady who with her beautiful voice and fine appearance has won the scholarship fund of $5,000 given by a wealthy New York woman—whose name for the present is withheld—for the vocal, stage training and first season's public appearances of an American girl.

Mr. Ellison Van Hoose, the eminent American tenor, of 25 E. Thirtieth street, has been selected by this benevolent woman as the sole instructor of Miss Dwinell. When she is ready for public appearances a competent manager will be selected to exploit and place her before the public to the best possible advantage. It is intended to demonstrate that American girls can receive vocal and dramatic instruction here equally well as in Europe.

To a representative of The Dramatic Mirror Mr. Van Hoose said: "I advertised for American girls to enter the contest and received 250 replies. I was told to seek a voice that is fresh and clear. Miss Dwinell possesses one of the most remarkable lyric soprano voices I have ever heard. I have no doubt that she will equal if not exceed Melba or Patti."

BLANCHE WALSH MUST PAY ROYALTIES

According to a decision by Municipal Justice Lynn, of this city, Blanche Walsh was immunized from paying royalties to Thomas Riggo Hart for using the plots of La Tosca and Fedora in her vaudeville sketch, Countess Nadine, the court declaring that the material was not novel because it was used since the days of Cleopatra. Hart appealed and the Appellate Term of the Supreme Court reversed decision. Hart had acquired the rights to La Tosca and Fedora from the late Fanny Davenport, who owned the American rights. Miss Walsh agreed to pay royalties if Hart did not carry out the threat to enjoin, but failed to do so.

The Appellate Term holds that Justice Lynn's views as to the antiquity of the plots of the two plays in question has nothing to do with the case, and that since Miss Walsh promised to pay royalties she must do so.

THE PLAYWRIGHTS' CLUB

A meeting of this new organization of writers for the stage was held at the Hotel Wolcott, March 20, Robert Stodart, president, in the chair. Various phases of the writers' craft were earnestly and closely discussed for the sake of self-improvement. Mr. Edward Locke, author of The Climax and The Case of Becky, was the honored guest of the club, and made a brief address full of wise advice, suggestion and encouragement, which was listened to with the greatest interest.

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HOLIDAY PERFORMANCES

Actors' Equity Association Decides on Status of St. Patrick's Day in Players' Contracts.

Twenty-one players in the Joseph and His Brethren company are members of the Actor's Equity Association; so when that attraction moved into Indianapolis and was asked to play a matinee on March 17 without pay, on the ground that St. Patrick's day is a legal holiday, a wire was sent to the association headquarters in New York for advice.

A reply was immediately dispatched, saying that St. Patrick's day is absolutely not a legal holiday, and that according to the ruling of the association, players are entitled for each extra performance not occurring on a holiday to one-eighth more than their regular salaries. Immediately after receipt of this reply the St. Patrick's day matinee of Joseph and His Brethren at Indianapolis was abandoned. Naturally the inference is that the management was willing to accept the decision.

The case is merely one of a number in the process of adjustment being carried out between the association and the managers, and in no sense a direct conflict. There are certain precedents, such as the present one, that remain to be set, and, in their establishment, the association aims to protect the manager from imposition as fully as its members.

Considerable has been done of late in the matter of transportation of actor's trunks. In some cases lost baggage has been recovered when the usual methods of investigation had proven of no avail, and in others full damages have been collected for injury sustained in transit.

THEATERS CHANGE HANDS

The Opera House at Batavia, Ill., was sold by Joseph Odenthal, who has conducted it for the past five years, to Mark Treston, of South Chicago, who took possession of it on March 18. Mrs. Elizabeth Everman will conduct the affairs of the house for Mr. Treston. Consideration of the sale was not made known.

The lease of the Empress Theater in Decatur, Ill., was transferred March 14, to the P. & H. Amusement Company, Inc., of which Marcus Heiman, of Chicago, is the manager, at an advance of $1,000 a year. The deal was made through H. L. Oldham, who represented Charles G. Powers. Rollin Mallory will succeed A. Sigfried as manager. The F. & H. Company is a strong combination which is operating the following list of theaters: Chatterton Opera House, Bloomington, Ill.; Walker Opera House, Champaign, Ill.; Orpheum Theater, Rockford, Ill.; Majestic Theater, Rockford, Ill.; Chatterton Opera House, Springfield, Ill.; Majestic Theater, Springfield, Ill.; Illinois Theater, Urbana, Ill.; Orpheum Theater, Green Bay, Wis.; Fuller Opera House, Madison, Wis.; Orpheum Theater, Madison, Wis.; Grand Opera House, Oshkosh, Wis.; American Theater, Davenport, Ia.; Majestic Theater, Waterloo, Ia.; New Grand Theater, Evansville, Ind.; Orpheum Theater, Gary, Ind.; Orpheum Theater, Michigan City, Ind.; Orpheum Theater, South Bend, Ind.; Varieties Theater, Terre Haute, Ind.

The Century Theater in Los Angeles will reopen, April 6, with a musical comedy company, under the direction of Charles Alphin and will thereafter bear the name of Alphin Theater. Mr. Alphin was the original owner of the house which was first known as the Olympic, but which name was changed to that of the Century when the Loewen Brothers took hold of it. Mr. Alphin will bring direct from the large cities of the East and North a first-class musical burlesque league company, making the chorus his main attraction.

Selwyn and Company have acquired Joe Howard's Theater, formerly Steinway Hall, Chicago, The New Theater and the Whitney Opera House. They will book in connection with the Cort Theater, New York and the Cort Theater, Boston.

MISS FANNING AIDS DR. JORDAN

Dr. Jules Jordan, of Providence, R. I., the composer of the opera Rip Van Winkle, which was done by the Bostonians, and the musical setting of the patriotic poem Barbara Fritchie, has just completed his new opera entitled Nisida, based upon a short story of that name by Alexandre Dumas. While Dr. Jordan was engaged upon the score the greater part of the book was written by him in collaboration with Miss Ella A. Fanning, of Norwich, Conn.

ACTOR-MASONS ENTERTAIN

St. Cecile Lodge, No. 568, of Masons, widely known as the "Actors' Lodge," gave its annual entertainment and dance last Wednesday at Terrace Garden. Although at first composed entirely of actors, the membership of St. Cecile now includes newspaper writers, musicians, and many others whose duties are done at night. These give it a lodge roll of 700 names. It is famous as the first Masonic lodge to be chartered so as to hold its meetings by day instead of at night.

MANAGER SUES VIOLIN VIRTUOSO

AURORA, ILL., March 16 (*Special*).—Manager J. T. Henderson, of the Grand here, feels much aggrieved over the emphatic refusal of Mischa Elman, the violinist, to go on after taking a look at the box-office receipts, Friday night, Feb. 27, and "scooting" for Chicago on the next traction line car. Mr. Henderson was obliged to refund the money to his patrons and feels that he has been damaged to the extent of $1,200, for loss and anguish to his feelings. He has brought suit against Mr. Elman in the Kane County Circuit Court for this amount. Mr. Elman did not think his proportion of the receipts would amount to $1,000, and hence declined to unpack his violin. The Aurora people are taking sides with Mr. Henderson and hope he will be successful in winning his suit, the outcome of which will be awaited with much interest by managers and professional people as well. Elman apeared before a packed house at the Studebaker Sunday afternoon, March 8.

MRS. J. A. DUMARS.

ALLAN FORMAN BURIED

Allan Forman, whose funeral took place on Tuesday, March 17, 1914, at his residence, Mattituck, L. I., was editor and proprietor of *The Journalist*, now the *Editor and Publisher*. He was also well known to the dramatic profession and at one period was the editor of the *Dramatic Times*, and was associated with Leander Richardson and Charles A. Byrne in its management. Mr. Forman was fifty-three years of age and a prominent member of Ivanhoe Lodge.

CHORUS GIRL INHERITS $500,000

Jeanette Mohr, a pretty member of the Rosey Posey Girls company, who next season is slated as soubrette of that attraction, recently inherited a fortune estimated at $500,000, from her grandmother in England. Miss Mohr will not quit the stage, however, until she has achieved a "real career," she declares.

F. J. COLLERY.

PRESERVATION OF BEAUTY

Actresses generally, particularly those no longer in the first flush of youth, ought to be interested in the card appearing elsewhere of Dr. Bertha Scherr, whose reputation as a promoter and preserver of the appearance of youth in lovely woman, is known to many professional women who have availed themselves of her skill and knowledge. Actresses are interested in knowing just where to go to get confidential, scientific treatment for the preservation and enhancement of their beauty. It means more to them than to the average woman. It means the extension of their period of popularity.

So-called toilet preparations, skin foods, complexion beautifiers, etc., have abounded for countless years, and in all degrees of quality and lack of quality. Purity and efficaciousness are claimed for the products of Dr. Bertha Scherr, whose reputation as a specialist in her line is country wide. Her salon on Fifth Avenue is patronized by discriminating women, and is equipped for giving scientific treatment.

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THE FIRST NIGHTER

Margaret Anglin in "Twelfth Night"—"Maids of Athens," new Lehar Operetta—Success of "A Pair of Sixes"—"Marrying Money," etc.

"MAIDS OF ATHENS"

Comic Opera by Franz Lehar and Victor Leon. English Version by Carolyn Wells. Staged by George Marion and Produced by Henry W. Savage March 19, New Amsterdam Theater. John McGhie, Musical Director.

Prince of Parnes ..... Albert Pellaton
Captain William Penn Harris ..... Albert Fretwell
Princess Photini ..... Cecil Cunningham
Mary Louise ..... Lelia Hughes
Van Green ..... Bert Gilbert
Dyke Green ..... W. H. Percy
From Scotland Yard \ ..... Marie Horgan
Mrs. Rosamond Barley ..... Marie Horgan
Christodulos ..... Charles Meyer
Persian ..... James Davis
Marulo ..... Jessie Dickerson
Atalanta ..... Retta Bellaire
Aspasia ..... Florian Bellaire
Xanthurio ..... Albert Reder
Nolro ..... Harry Hamilton
Lieutenant Morris ..... Russell Griswold
Goldie ..... Allen Forbes
Greek Maidens—Misses Calama, St. Claire, Nash, Margrave, Albertus, West, Gilthaven, Hill, Harris, Baker, Dudfield, Warren, Teole, Marlow, Carroll, Lang, Rowena and Gregg Bellaire, Douglass, Dolan, Le Brun, Tuckerman, Richards, Graham, Fisher, White, Elton, and Call.
"Firebrands of Hellas"—Messrs. Chadwick, Hawkins, Watts, Spangler, Malvey, Clark, McGowan, Gilmore, Helen Forbes, Fletcher, Hamilton, Griswold, Stewart, Gibson, Cox, Waite, Lee, Rankin, and Carter.
Nereids—Misses Harris, Warren, Carroll, Marlay, Penfield and Hare.
Sunfrancine—Misses Nash, Gilthaven, Calama, Margrave, Albertus, Hill, West, and St. Claire.

One finds it impossible to wax enthusiastic over this production despite the fact that it is unusually well sung by a strong cast of individual performers, that it is most tastefully staged and costumed, and beautifully presented scenically. It is not well adapted by Carolyn Wells, who has written what passes usually for clever lines, but with very little sense of dramatic values.

The Greek mountains in the vicinity of Athens are infested by a gang of bandits under the leadership of a mysterious and widely reputed chief. They call themselves the Firebrands of Hellas. The first act takes place in the palace of the Prince of Parnes at Athens, where we form acquaintance of the young prince and his sister, the Princess Photini, and Captain Harris of the good United States warship Oklahoma. Captain Harris is in love with the princess, but meets with an obstacle in the person of her aristocratic brother. We also make the acquaintance of two grotesque Scotland Yard detectives, Van and Dyke Green, who have come to ferret out the identity of the King of the Mountains, the bandit chief. In addition to these we meet several American tourists, a fat comedy lady, Mrs. Barley, and a gloriously voiced young ingenue, Mary Louise.

Captain Harris determines to win a patent of nobility by capturing the mountain bandit, and lays a wager with the prince that he will succeed, hoping ultimately to prove a clear title to his sister's hand.

The second act takes us to the camp of the bandits, where we find that the prince and Hadschi Stavros, the King of the Mountains, are identical, and where his exalted highness plays at banditti as an innocent pastime. Some amusing things take place here with the two detectives, and the solemn thread of the story is broken to permit interpolations by a sextette of nurses and special song numbers that have little of Lehar's familiar touch. For a moment we fancy ourselves in the camp of the Pirates of Penzance. Captain Harris appears there with a band of bluejackets, who are not accounted for afterwards; Mary Louise straggles in on some indeterminate mission, unless it is a sight-seeing one, and to sing a special number that is loudly encored; Mrs. Barley waddles on the scene, to be made love to in a grotesque fashion by the two detectives, and the princess trips down the mountain path, only to find her devoted American, Captain Harris, a prisoner of the disguised bandit chief.

Fortunately for all, the milk of human kindness in the prince's chivalrous breast is abundant. He sends Harris back to Athens with the princess, and imposes a merely nominal punishment on the detectives. This is a lively act, full of action and exhilarating music. Gilbert and Percy, the detectives, are rather amusing in eccentric specialties; Miss Hughes sings "When the Heart Is Young" in a delightful voice; Miss Cunningham and Mr. Fretwell have a fine duet, "Bid Me Forget;" Marie Horgan makes a hit in singing "Rosie," and the brigand chorus is a good, stirring number.

The third act shows us an amazingly realistic view of the gun-deck of the American dreadnought, but by this time the interest in the story has become singularly frayed, and the only touch of novelty is afforded by the fact that the two detectives have caught the bandit's voice in a graphophone and by that means fasten the identity of the mountain bandit on the Prince of Parnes, who is among those present of Captain Harris's guests. All concerned treat this discovery as of no special significance; Captain Harris wins the princess and the prince wins Mary Louise. With this interchange of international courtesies, and a rousing finale, composed for the patriotic occasion by Paul Ker, the curtain descends.

The adapter has not only left little of the original beyond the thread of the story, but has done little to make her own share dramatically interesting. The ground work is there for a good comic opera, but the entertainment is made tolerable only by the infusion of extraneous life-fluid. This for the most part has nothing to do with the subject. Situation after situation is neglected; the characters are thinly developed; the first act is simply dull and the last act is attached by the most slender threads and has little to do with the plot. An experienced hand could have transformed so much available material into something of consistent interest. Now it is passable only as a concatenation of more or less irrelevant incidents, brightened by admirable voices, some charming personalities and sundry amusing antics of the comedians.

The cast can hardly be surpassed. Miss Hughes and Miss Cunningham—the latter, with Mr. Fretwell, stepped into the breach on very short notice—divided the prima donna honors. Mr. Fretwell, who sang Captain Harris, by courtesy of the Century Opera company, was cocksure neither of his lines nor his score, but sang in an agreeable voice, and Mr. Pellaton, musically at least, scored bravely, besides making a good appearance. Gilbert and Percy are two nimble-footed comedians who were intermittently amusing and rather immature at times. Marie Horgan deserves a crown for her martyrdom. She is clever besides being what she can't help—fat.

The music is lacking in individuality if not in tunefulness; but there are probably not above three of Lehar's original numbers left in the operetta.

"A PAIR OF SIXES"

Farce in Three Acts by Edward Peple. Staged by Edgar MacGregor. Produced by H. H. Frazee, Longacre Theater, March 20.

George B. Nettleton ..... George Parsons
T. Boggs John ..... Hale Hamilton
Krone ..... Robert Bailey
Sally Parker ..... Carse Clark
Thomas J. Vanderholt ..... Fritz Williams
Tony Teler ..... Jack Devereaux
Mr. Applegate ..... Walter Allen
Office Boy ..... John Merritt
Shooting Clerk ..... Frank Gerbrach
Mrs. George B. Nettleton ..... Ivy Troutman
Florence Cole ..... Ann Murdoch
Coddles ..... Maude Eburne

Despite the long odds against the presumption that one partner would serve another in the menial capacity of a butler as the result of a show-down in poker, no matter how strong their mutual antipathy; despite the further fact that in its inception, the farce resembles Potash and Perlmutter even in some of the "business" introduced—i.e., where each partner insists on forcing his own brand of cigars upon a customer—A Pair of Sixes scored one of the most pronounced laughing hits of the season.

Mr. Peple has written a farce with many opportunities for a pair of clever comedians like Mr. Hamilton and Mr. Parsons, and after the suggested likeness of the principal characters to those now played at the Cohan Theater, has been superseded by a development of the story along other lines, the piece becomes rather interesting, though without much element of surprise, and full of exaggerated farce.

Two partners in a flourishing pill manufacturing concern are constantly bickering and quarreling over details. They summon their lawyer, and as the result of his suggestion they play a game of poker, which will compel the loser to serve the other as a house servant for a period of one year on penalty of a large forfeit. Nettleton, the senior partner, who is married to a young and attractive wife, lays down a pair of sixes and a queen, while John, the junior partner, unmarried, but engaged to Florence Cole, loses and has to don a butler's uniform to serve his partner in the latter's luxurious home. This is the strongest improbability in the thread of the story, which is enhanced by the studied humiliations practised upon him by Middleton, which culminates in his sending to Albany for Florence to visit his wife and attend a special supper, at which John is expected to perform his servile duties. Florence comes and is amazed at John's transformation; but the pseudo butler is prevented by the penalty in his agreement from explaining why he has turned butler. A rupture seems imminent, when Florence extracts the explanation from the lips of the lawyer, who is one of her suitors, and advises John to make Middleton rue his bargain by paying court to Middleton's pretty wife and arousing his jealousy. The remedy works, and when Florence proves that a contract based on a game of poker is illegal, because it is gambling, the partners become reconciled and all ends well.

To be good farce, the characters should maintain a logical consistency and the story should never vary from the lines of hard and fast probability. In both these directions the author offends palpably. We cannot for a moment concede to human intelligence more than half that the author would have us believe as remotely plausible; and not even a frankly avowed farce can make us stretch the mantle of charity over glaring defects of construction and breaches of logical consistency. The crowd laughs and candidly I laughed along with it; but the laughter was as much the result of the acting as of any ingenious elements inherent in the play.

The situations clearly afford many opportunities for ludicrous effects and misunderstandings, and it is the remarkably humorous acting of Mr. Parsons as Middleton and Mr. Hamilton as John, the charming manner of Miss Troutman's portrayal of Mrs. Middleton, the bouncing comedy of Miss Murdock as Florence, the suave conduct of Mr. Williams as the lawyer, but, above all, the truly characteristic but grotesque depiction of the part of an elderly English housemaid, who pursues the pseudo butler with her quaint and all-embracing attention, by Maude Eburne, that brought the farce to its triumphant issue. Mrs. Eburne made one of the most notable hits of a number of years. Mr. Hamilton is provided with another suitable role, and Mr. Peple has the sensation which comes from watching your own brain-child leap into pronounced popularity.

Not only is the piece well played, but it is handsomely staged and well rehearsed, save that the characters were continually talking about the false butler's muttonchop whiskers, when Mr. Hamilton chose to wear his own beaming face unadorned.

"MARRYING MONEY"

Comedy in Three Acts, by Alfonso Washington Peset and Bertram Marburgh. Produced by the Shuberts at the Princess Theater, March 18.

Gladys Sutherland ..... Juliette Day
Linda ..... Mary Barber
Frank Saville ..... Calvin Thomas
Dallboy ..... Argyll Campbell
Mr. L. Lyman Niles ..... Joseph Kilgour
Mildred Niles ..... Nan Campbell
Mrs. Lyman Niles ..... Edward Emery
Theodore Vanderpoel ..... William Boeckle
Jimmie Sweeney ..... Will Deming
Count Sebastien du Bac ..... Ernest Cossart
Mrs. Augustus Vanderpoel ..... Amelia Maybery
Archibald Vanderpoel ..... Stanhope Wheatcroft
Oscar Schlegelmilch ..... Alfred de Ball
Rev. Dr. Littlejohn ..... George Gaston

In some respects Marrying Money didn't get a square deal. Reports drifted in to those who pride themselves on being up to the minute in theatrical scandal, that the road tryouts presaged another first night funeral, and before the initial curtain rose on the metropolitan premiere, there was constituted in the audience a sort of death watch, ghoulishly determined to fulfill anticipation. That Marrying Money had first been given in the national capitol with the white-gloved approval of the first gentleman of the land and the supplementary applause of diplomatic America, carried little significance, for it is a peculiar conceit in fashionable theatergoing to be contrary with dispositions of the great. To militate further, was the opening in an exclusive theater heretofore devoted to extreme novelties in dramatic entertainment. The comedy's good-natured jogging along at off moments, appeared a painful crawl at so high an altitude. Again, in that rare air, it had the temerity to brand itself as "clean." Accordingly, with all those vicious handicaps observed, a feeling like that already blossoming in the bush leagues that expresses itself in cries like "Fair play!" and "Kill the umpire!" rises in a reviewer's nature, and impels him to champion the subject of malignant attack. Marrying Money is not altogether satisfactory as a play and as it stands it will probably find hard going, but it has a lot of mighty good points.

Mildred Niles, sweet daughter of an ambitious mother and a practical but preoccupied father, is compelled by her father's sudden failure in business, to seek in terms of dollars and cents, a marriage of convenience. She ignores her persistent suitor, the Count Sebastien, cultivated until now for his title, to angle for a more remunerative match. Her opportunity seems to have come when young and handsome Theodore Vanderpoel, member of the wealthy Vanderpoel family, arrives at the same summer hotel. Now a cruel fate has evolved this young man from the poor branch of his family tree, but aided and abetted by one Jimmie Sweeney, his chum, he is busily engaged in using his remote connection with the sweet lady on the dollar, to marry another of means. Thus it happens that Mildred and Theodore elope in the $8,000 car of the preoccupied father. They wind up in the bonds of matrimonial bliss, at a small mountain inn, where Schlegelmilch, the proprietor, needs money to enlarge his establishment, and lets them run up bills to their hearts' content. The inevitable happens, of course, and they are compelled to admit a mutual insolvency. Just as they are about to drop severally from the end of this rope into a hopeless sea of sorrows, practical father Niles wires his forgiveness, and bids his approved son-in-law to sell the appropriated car, and with the money so obtained, to start in with his young wife by his side, and work his way from the ground up. The count, seeing that his cause is hopeless, reveals himself as being inconsistent enough to have a real fortune of his own, and a good loser into the bargain, and buys the car at a fair price. Theodore promptly invests much of the money in the inn of Schlegelmilch, and the curtain descends on the prospect of a happy future.

There is no gainsaying the fact that there is a good deal of able playwriting in this. It sticks to its subject, it is straightforward and progressive, and it all happens on the stage where the audience can see it. Its first great defect is that it is all so cut-and-dried. Things dovetail in, but so obviously for the most part, that the bones show through. The authors have evidenced a very creditable knowledge of stage requirements, although for the time, their technical appreciation has been more of a master than a servant. They have yet to arrive at that period, which is in the life of every growing dramatist, when these canons of their art will have become so familiar that they will be exerted, without conscious effort, upon the conception of great and living themes. A little more doubt created as to issue here, greater ingenuity in contriving situations of immediate interest out of the fertile material at hand there—such delicate adjustment is characteristic of the master craftsman, and would even yet insure this piece a long life filled with matinees. But to dismiss Marrying Money as absolutely negligible, or amateurish, is a height of critical insolence. It has some excellent business, a scattering of fairly humorous lines, and some characterisations that if generally caricatures, yet have pleasing subtleties—three features that prevent things from ever sinking so low as tedium.

Mildred is a convincing figure as embodied by Nan Campbell, and much more human than Theodore, played by William Roselle. That is not to deny that young actor a majority of good points. Will Deming elevated the name of Sweeney one peg by some clever acting, and Edward Emery did one or two able things as the practical father. Competent work was contributed by Ernest Cossart as the count, and Jessalina Rogers as the mother. Not to forget George Gaston.

"TAMING OF THE SHREW"

By William Shakespeare. Hudson Theater March 19. Produced by Margaret Anglin.

Bantista ..... Harry Barfoot
Vincentio ..... F. V. Bacchus
Lucentio ..... Pedro de Cordoba
Petruchio ..... Eric Wilton
Gremio ..... Wallace Widdecombe
Hortensio ..... Harrison Carter
The Pedant ..... Fuller Mellish
Tranio ..... Max Fisher
Biondello ..... Sidney Greenstreet
Grumio ..... Max Montrose
A Tailor ..... Ray Porter
A Haberdasher ..... Brandon Peters
Katharine ..... Miss Anglin
Bianca ..... Ruth Holt Rowdenatt
A Widow ..... Florence Wollerton
Curtis ..... Lillian Thargate
Nathaniel ..... Brandon Peters
Philip ..... Ray Porter
Joseph ..... Donald Cameron
Nicholas ..... Howard Lindsay
Peter ..... John W. Cundit
Servant ..... Margery Card

Miss Anglin changed her bill from As You Like It to The Taming of the Shrew on Thursday of her first week's Shakespearean engagement, and recorded a gratifying success in the role of the Shrew. The comedy was given in a spirit of farcical abandon. Mr. Blind's Petruchio comes in for much praise from the critics, with a reserve note of reproof on his tendency to overact the part and to throw too much energy into the characterization.

"TWELFTH NIGHT"

By William Shakespeare; staged and produced by Margaret Anglin. Hudson Theater, March 23.

Orsino ..... Pedro de Cordoba
Sebastian ..... Max Fisher
Antonio ..... Eric Wilton
A Sea Captain ..... F. V. Bacchus
Valentine ..... Howard Lindsay
Curio ..... Brandon Peters
Sir Toby Belch ..... Sidney Greenstreet
Sir Andrew Aguecheek ..... Wallace Widdecombe
Malvolio ..... Fuller Mellish
Fabian ..... Harrison Carter
Clown ..... Max Montrose
Olivia ..... Ruth Holt Rowdenatt
Viola ..... Miss Anglin
Maria ..... Lillian Thargate
Priest ..... Harry Barfoot

Miss Anglin made her appearance in the third Shakespearean role of her repertory Monday evening, and presented herself in a most pleasing aspect as Viola in Twelfth Night, scoring a flattering success individually by her charming impersonation, and giving the members of her company an opportunity to vindicate themselves of the imputation of approaching Shakespeare with an overawed conscience.

That reproof cannot be truthfully against this performance, which as a whole was harmoniously attuned to the spirit of the comedy and throughout given a characterization which can be treasured as one of the most pleasurable events of the kind in New York.

Presented as we saw it presented on Monday evening, Twelfth Night is one of the most fascinating of the comedies. That it has lost none of its power to entertain a modern audience was freely attested by the laughter which was general, and that it received a most admirable interpretation was proved by the applause which called the curtain up several times at the close of the play.

Miss Anglin makes an enchanting Viola. She plays the part with more genuine sincerity than that of Rosalind, and with certain inspirational moments of tenderness and poetical feeling which were not in evidence on the opening night of her engage-

ment. But Twelfth Night gives opportunities to more than one outstanding figure, and it is this generous distribution of artistic responsibility that, well played, makes this one of the most attractive of the lighter plays of the master dramatist.

The rollicking comedy scenes were interpreted with a breadth of method and an unctious humor that created uproarious hilarity. Mr. Greenstreet gave us the best Sir Toby Belch we have seen in years, and Mr. Mellish a Malvolio that ranks second only to that of Mr. Sothern. The "excellent devil of wit," Maria, was played with great abandon—perhaps a little too much of that sort of thing, smacking slightly of overacted sprightliness—by Miss Thurgate, and Mr. Widdecombe made out admirably as Sir Andrew Aguecheek, though his legs might profitably study the admirable comedy legs of Sir Toby in denoting the melting result of an overindulgence of sack from pewter mugs. But the ensemble scene in the drinking bout is rarely seen played with better effect. The Teste of Mr. Montesole was right clever, but lacking in individuality; and if I have it in my heart to find any fault with this wholly satisfactory and most enjoyable performance, it is with Mr. Cordoba's rather stagy and declamatory Orsino.

Here was a performance singularly free from the conventional triteness of those sad strivings for grandiloquence which many affect under the delusion that it is required in Shakespeare. A few, like MacLean or Power, can reach the loftier eloquence of the mighty lines with ease: but they will always be the few who survive the old school. What renders this version of Twelfth Night so conspicuously interesting is the spontaneous spirit of artless gayety and the evidence of coordinate elements of strength and vitality, from the robust sea farer of Mr. Blind to the signally charming and poetically refined Countess Olivia of Mrs. Boucicault.

"TIEFLAND"

The first performance in English on any stage of Tiefland at the Century Opera House turned out to be about the most satisfactory production made there this season, from an artistic point of view, so far as the company is concerned. It is safe to say that if this musical version of Marta of the Lowlands, by Eugene D'Albert, had been originally made by the Metropolitan forces at the Century instead of their own house, it would have escaped the failure which it scored when first produced in America. In Germany it has been sung thousands of times.

Alfred Szendrei, the daring conductor, who recently censured the management of the Century and complained in the public prints that operas were put on with inadequate rehearsals and inferior musicians in the orchestra, had insisted on an extra week's rehearsal; the scenery was the same as used at the Metropolitan, and the artists were Lois Ewell in the part of Marta, Bergman in that of the shepherd hero, and Louis Kreidler in the role of Sebastiano, who marries off Marta, after seducing her, to the clean-minded mountain shepherd in order to remove her as an obstacle to a rich marriage. This is a formidable trio, which was considerably reinforced by the little Canadian soprano, Beatrice La Palme, who sang and played most delightfully the child part of Nuri.

The libretto, by Rudolf Lothar, from Guimera's drama, is one of the most effective of any modern opera in story interest, in dramatic moments, tenderness and certain comic touches. In the operatic version, the shepherd kills Sebastiano, and having previously won the love of Marta, he carries her boldly out of the midst of the horrified villagers to his inaccessible mountain home among the peaks of the Pyrenees, so that the solution is in a way a happy one and a relief from the shock of the usual startling catastrophe with which grand opera is ushered to its finale.

It is certain that no opera, except that of Aida, on the opening night, has met with such a hearty response from the audience, in glaring contrast to the reception accorded the work at the Metropolitan. This may be accounted for on the ground that as the chorus is very sparingly introduced and most of the singing is confined to solo and small groups, the original house proved too large.

AT OTHER HOUSES

CENTURY OPERA HOUSE.—This week the English-speaking company of the Century Opera House is giving a presentation of Flotow's imperishable opera, Martha, which has not been heard in New York for a long time, and still is with few others the most melodiously brilliant work of its kind ever produced.

GRAND OPERA HOUSE.—Fannie Ward is playing a return engagement in Madame President at this house. This will be her concluding week of the season. She will go abroad for the Summer, after which she will return for a coast to coast tour in the play. In Miss Ward's support are George Giddens, W. J. Ferguson, John W. Dean, George Brennan, Jack J. Horwitz, Frank Dawson, Charles Laite, Reynolds Sweetland, Elene Foster, Amy Lee, Minna Gombel, and Alice Kelly.

BRONX OPERA HOUSE.—Bruce McRae in Nearly Married is the current attraction. The cast is practically the same as when this farce was presented at the Gaiety earlier in the season.

ROYAL.—Within the Law, Catherine Tower in the Mary Turner part, is now at this house. This marks the eighty-fifth and final week of the Veiller melodrama in this city.

PROSPECTIVE NEW PRODUCTIONS

MORE FROHMAN PLANS

Julia Sanderson, Donald Brian and Joseph Cawthorn Form Starring Combination

Charles Frohman is now at work arranging for a new musical comedy for the joint appearance of Julia Sanderson, Donald Brian, and Joseph Cawthorn, whom he has just formed into a three-star combination. The attraction will open at the Knickerbocker Theater next August. Miss Sanderson is now in her second year as star of The Sunshine Girl. Mr. Cawthorn is playing the comedy part in the same piece. Donald Brian is playing The Marriage Market at the Illinois Theater, Chicago.

Further plans at the conclusion of the three-star combination are that Julia Sanderson will say good-by to musical comedy. Mr. Frohman intends presenting her in a straight comedy season after next at the Lyceum Theater. Miss Sanderson joined Mr. Frohman's management with the production of The Dairymaids in 1907, and afterward played for him in London. She returned to America to appear in Kitty Grey. Her next appearance was with The Arcadians, after which she was seen in The Siren.

Donald Brian will have a new musical play after the joint appearance. Mr. Brian has been starring for Mr. Frohman since his success in The Merry Widow. He has appeared in The Dollar Princess, The Siren, and more recently in The Marriage Market.

Joseph Cawthorn will head a musical comedy organization, season after next, under Mr. Frohman's management. Mr. Cawthorn was originally starred by Klaw and Erlanger, and later was a co-star with Elsie Janis. He was arranging to appear at the head of a musical comedy company when Mr. Frohman secured his services for the triple alliance.

Mr. Frohman arranged one other combination of the kind this season when he contracted for the appearance of William Gillette, Blanche Bates, and Maria Doro in the forthcoming American revival of Diplomacy.

Immediately after the New York season, the combination of Julia Sanderson, Donald Brian, and Joseph Cawthorn, will appear for a month in Paris, and later in Berlin. The performance in both cities will be given in English, but translated librettos will be provided for the audience and distributed free.

R. GRAVES, PRODUCER

Takes Offices in Fulton Theater to Begin Arrangements for First Production

Robert Graves, Jr., has taken offices in the Fulton Theater to begin business as a producing manager. Frank Perley has been appointed general manager for the firm. The first production will be a play from the pen of John Cumberland. In most respects, the enterprise would appear to be a Harris undertaking. Frank Perley was for a long time on the executive staff of the late Henry B. Harris; John Cumberland is an actor in The Misleading Lady, a Harris production, and the offices are in the Fulton, which is a Harris house.

Mr. Cumberland's new play is entitled The Reformers. It will be presented publicly some time next month. In the cast are Donald Meek, Edith Luckett, Gideon Burton, Sidney Seward, Charlotte Adams, Dorothy Hammock, and Mary Murphy.

CHESTER PLAY, APRIL 11

"Cordelia Blossom" to Have Its Premiere at the Broad Street, in Philadelphia

The new four-act comedy called Cordelia Blossom, which is a dramatisation of a number of stories by George Randolph Chester, by the author, and Lillian Chester, is to be seen for the first time on any stage at the Broad Street Theater in Philadelphia on April 11. The production is made by Klaw and Erlanger. It is already in rehearsal at the Ariel Theater, atop the New Amsterdam, under the direction of John Emerson.

In the cast are Grace Elliston, Jane Grey, Marion Kerby, Ida Darling, Alice Haines, Jean Temple, Burr McIntosh, Harry C. Brown, James Seeley, Frank E. Elliott, Jay Wilson, Harry J. Lane, Samuel J. Burton, Howard Sloat, John Raymond, Daniel Fitzgerald, and Martin J. Cody.

"BELLE OF BOND STREET"

This Being the Title of the Revived "Girl from Kay's," with Deslys and Bernard

Owing to the success of The Midnight Girl at the Forty-fourth Street Theater, the Shuberts have decided to let it remain there, and produce the revival of The Girl From Kay's, with Gaby Deslys and Sam Bernard, at the Shubert Theater on March 31. This last named attraction is to be presented under the title of The Belle of Bond Street. The Shubert Theater will be closed all this week, and rehearsals will be carried on in it day and night. Sam Bernard, Edwin T. Emery and Jack Mason are in charge.

The French accent of Miss Deslys and the dialect of Mr. Barnard have tangled upon one or two occasions, so in order to give the two stars opportunity to fight out this question of international accent between themselves, the Shuberts turned over their old offices at Thirty-ninth Street and Broadway for their private rehearsals. At the present time the entire company is at the Shubert.

In the cast are the following: Sam Bernard, Gaby Deslys, Lawrence D'Orsay, Harry Pilcer, Lottie Colline, Jr., youngest daughter of the original Lottie Collins, Fritzi Von Busing, Forrest Huff, Alice Gordon, Gene McAuliffe and Charles Burroughs.

PLAYS POSTPONED

Monckton Hoff's "Panthea" at Shubert and Billie Burke on Saturday

Billie Burke will appear at the Lyceum Theater on Saturday, March 28, instead of Thursday as originally announced, for the first performance of Catherine Chisholm Cushing's new comedy, Jerry. The story of Jerry has to do with a Chicago girl who is visiting her aunt, who lives in Philadelphia. She falls in love with her aunt's fiance, and finding that that lady loves another, contrives to break off the engagement and win the object of her affection. Much is made by the management of the circumstance that Miss Burke finds opportunity to play almost the entire third act in blue pajamas. In support of Miss Burke are Gladys Hanson, Alice Johns, Shelley Hull, Allan Pollock, Lumsden Hare, Thomas Reynolds, Bernard Thornton, and others.

Panthea, by Monckton Hoff, will also be produced by the Shuberts Saturday night, having been postponed from Monday. Olga Petrova and George Nash head the cast. Among the other principals are Milton Sills, Frank Hatch and Grafton Williams. During rehearsals, Miss Petrova, in the role of Panthea, was going over the scene where she is supposed to pick up a table knife and kill the character represented by Mr. Sills, when she accidentally cut him severely on the back of the hand. Fortunately, Miss Petrova's husband, Dr. Stewart, of Indianapolis, was present, and he bound up the wound, enabling rehearsals to be continued.

"LADY WINDEMERE'S FAN"

Margaret Anglin Concludes Shakespearean Engagement and Begins Wilde Revival

The Shakespearean engagement of Margaret Anglin at the Hudson will terminate on March 28, and on Monday, March 30, Miss Anglin will present her special revival of Oscar Wilde's brilliant comedy-drama, Lady Windemere's Fan. The play has been in active rehearsal ever since Miss Anglin's organization arrived in New York, under the direction of Miss Anglin and George Foster Platt. Considerable interest is already being manifested in the revival of what is generally considered to be the most brilliant of Wilde's plays.

Lady Windemere's Fan was first produced in New York at Palmer's Theater, Feb. 6, 1893, with a cast, including Maurice Barrymore, Julia Arthur, Edward Bell, Fanny Jackson, Mrs. D. P. Bowers, and E. B. Holland. The original production on any stage was on Feb. 22, 1892, at the St. James Theater, London, with a notable cast, including George Alexander, Marion Terry, Ben Webster, and Winifred Emery, who was the Lady Windemere, which part will be played by her daughter, Margery Maude, in Miss Anglin's forthcoming revival.

In Miss Anglin's support, in addition to Miss Maude, will be Arthur Byron, Sarah Cowell LeMoyne, Ruth Holt Boucicault, Sidney Greenstreet, Wallace Widdecombe, Lillian Thurgate, Norman Tharpe, Harry Barfoot, Florence Wollerson, Margery Card, and Pedro de Cordoba.

OTIS SKINNER IN "MOB"

Charles Frohman to Present Actor in New Galsworthy Play on Oct. 12

John Galsworthy, who has of late supplemented his reputation as a leading English dramatist by making himself a topic of discussion on the floor of the House of Parliament, is to have his newest play, The Mob, that was rumored some time ago to have been acquired by Winthrop Ames, acted in America with Otis Skinner in the leading part. An exchange of cablegrams between Charles Frohman and Mr. Galsworthy, who is now in Switzerland, closed negotiations.

Mr. Frohman has already fixed upon the National Theater, Washington, and Oct. 12 as the place and date of the first performance of The Mob in this country, and probably upon any stage. By that time Mr. Skinner will have concluded his present tour in Kismet. After the week in Washington he will appear in one of the Frohman theaters in New York.

"THE WALL BETWEEN"

Probable Title of "Drugged," in Which John Mason is to Appear in August

On Aug. 24, Al. Woods will stage the new Owen Davis melodrama, with John Mason in the leading role. Instead of the title originally announced, Drugged, it will probably be called The Wall Between, which was the caption first provided by Mr. Davis himself. Rehearsals will begin on Aug. 10.

Mr. Davis is going to Europe in May for a brief rest, returning early to assist at the production of The Wall Between and another play which has lately been accepted by a New York manager.

Hall, N. Y.

VICTOR SOUTHERLAND.

Victor Southerland, who is pictured above, has achieved splendid success this season in the leading role of Paul, in One Day. The play is filling a special engagement at the West End Theater this week. Mr. Southerland originated the American in The Geese Girl, winning the favor of critics everywhere, and has appeared to good advantage with Jeanne Towler in her tour of Three Weeks, playing the lead, Paul.

"OH, WHAT A DAY!"

Harris Estate to Produce Farce-Comedy by Abraham Schomer, Author of "To-Day"

On April 30, at the National Theater, in Washington, the Henry B. Harris Estate will produce Oh, What a Day! a farce-comedy by Abraham Schomer, the Yiddish playwright. It is now in rehearsal at the Hudson Theater. Abraham Schomer is also the author of Style, which was translated from the Yiddish, revised by George Broadhurst, and produced by the Manuscript Producing Company as Today, with Edwin Arden and Emily Stevens in the cast.

"THIRD PARTY," MARCH 26

Shuberts Now Rehearsing New Comedy to Open Season at Plainfield, N. J.

The Shuberts announce that rehearsals are now going on for a new comedy entitled The Third Party, which was played in London under the title of The Chaperon. In the cast are Walter Jones, Taylor Holmes, Dick Temple, Joseph Phillips, Jobyna Howland, Marjorie Woods and Jeffreys Lewis. The Third Party will open its season at Plainfield, N. J., on March 26. On March 27 and 28 the production will play at Wilmington, Del., and on March 30 it will begin a week's engagement at the Belasco Theater in Washington.

HURLBUT PLAY

Cast of New Production That Opens at Atlantic City on March 26

The Man Who Would Live, the new play written and produced by William Hurlbut, author of The Strange Woman and other pieces, is to have its first performance on any stage on March 26, at Atlantic City. In the cast are Elliott Dexter, Julie Herne, Adelaide Stanhope Wheatcroft, Reg N. Graham, Edward Langford, Hollister Pratt and Theodore Kehrwald. This is the first play to be put on by William Hurlbut in his new capacity as a producing manager.

WINTER GARDEN ANNIVERSARY

The third anniversary of the opening of the Winter Garden was observed March 24 after the regular evening performance by a special celebration that took the form of an all-star gambol. Gaby Deslys was there with Harry Pilcer. Others present included Clarence Harvey, Lawrence D'Orsay, and Charles J. Ross. Among the guests were Trixie Friganza, Mlle. Dazie, Harry Fox, Yanci Dolly, Gertrude Hoffman, Olga Petrova, Blanche Ring, Charles Ruggles, Lois Meredith, Adele Rowland, Paul Ker, and others.

LOUISE GUNNING FARRAR'S SUCCESSOR

From a reliable source it is learned that Miss Louise Gunning has been decided on as the successor of Geraldine Farrar at the Metropolitan Opera House next season. Miss Gunning is going to Europe shortly for a season of operatic coaching and will take her position in the Metropolitan Opera company on her return. Miss Farrar, it is reported, will retire.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Chicago Little Theater Organizes Training School in Connection with Its Stock Co.

Announcement has just been made that the Chicago Little Theater has organized a training school in conjunction and in co-operation with its stock company. All members of the company are required to attend lectures on the drama by Maurice Browne, the director, and to report to weekly classes in voice culture, fencing and Greek dancing. All actors in the future will be drawn from the ranks of the students under the guidance of Director Browne.

To that element of producers and patrons who are endeavoring to promote the higher art of the drama, the announcement has brought widespread joy. They have long agitated such a school, believing it would help, to a degree, in developing a more plastic drama in this country. A training school in connection with the theater has long been in vogue in Europe, where the best known examples are the Seagull Theater in Moscow and the Kammerspiele in Berlin. This is the first time, however, in the history of the theater in America, it is claimed, that the idea has become an actuality.

In a season when the higher ideals of the drama have been submerged in a flood of neurotic and morbid output, and the course defended by the managers in behalf of the tired business man and the morality said to result from parading vice conditions before a curious public, such a movement as this dramatic laboratory with its class work and lectures is a hopeful sign. It shows a concrete effort to raise the stage of America to the inspiring and intellectual and plastic standards to which it rightfully belongs.

STOCK IN NEW YORK

ACADEMY OF MUSIC.—The Man Inside, which was produced at the Criterion Theater by David Belasco earlier in the season, is this week's offering. The atmosphere of the original production has been so well preserved that the presentation stands out as one of the most notable of this company's achievements. Theodore Friebus and Priscilla Knowles in the leading roles added laurels to their long list of triumphs.

WADSWORTH.—The Wadsworth Players are happily cast this week in At Cozy Corners, with Florence Rittenhouse and Guy Harrington in the leading roles, giving excellent performances. J. Hammond Dally, Jerome Renner, and Alfa Perry Byer, who has lately returned to the cast, also scored.

MARY HALL CLOSES

PITTSBURGH, March 23 (*Special*).—Mary Hall, who has been leading woman of the Pitt Players at the Pitt Theater, will bid farewell to Pittsburgh on Saturday, March 25, when she will make her final appearance here in The White Sister. Before going to the Pitt, Miss Hall was for three seasons leading woman of the Davis Players, and without doubt is the most popular actress who has ever appeared in stock in this city. Last Fall Miss Hall, together with Robert Gleckler and the Pitt Players, opened the new Pitt Theater. She is leaving Pittsburgh for an extended rest.

DAN J. PACKINER.

PLANS OF WATERBURY PLAYERS

WATERBURY, CONN., March 23.—Many of the members of the Poli Stock company, which recently closed its season at the Poli Theater, have already secured other engagements. Godfrey Matthews, formerly leading man of the organization, has accepted an engagement with a stock company in Philadelphia; James A. Boshell and W. O. Miller go to Montreal; Dean Bornk goes to Savannah, Ga.; Ernestine Morley will remain in Waterbury; John A. Robb and Thomas Meegan will shortly appear in vaudeville in their sketch, The Old Trooper.

Mr. Poli has announced that he will soon install a stock company again at his theater.

C. F. CASWELL.

STOCK COMPANY FOR SYRACUSE

SYRACUSE, March 23.—William J. Carey, who has operated stock companies in Syracuse for the three past years, has made arrangements with the Empire Theater management to present a stock company for a Spring and Summer season at that theater, commencing about April 20. Dave Cauffman, who has been associated with Mr. Carey in the past, will again have charge of the company. Only the highest class plays will be presented.

E. A. BRIDGMAN.

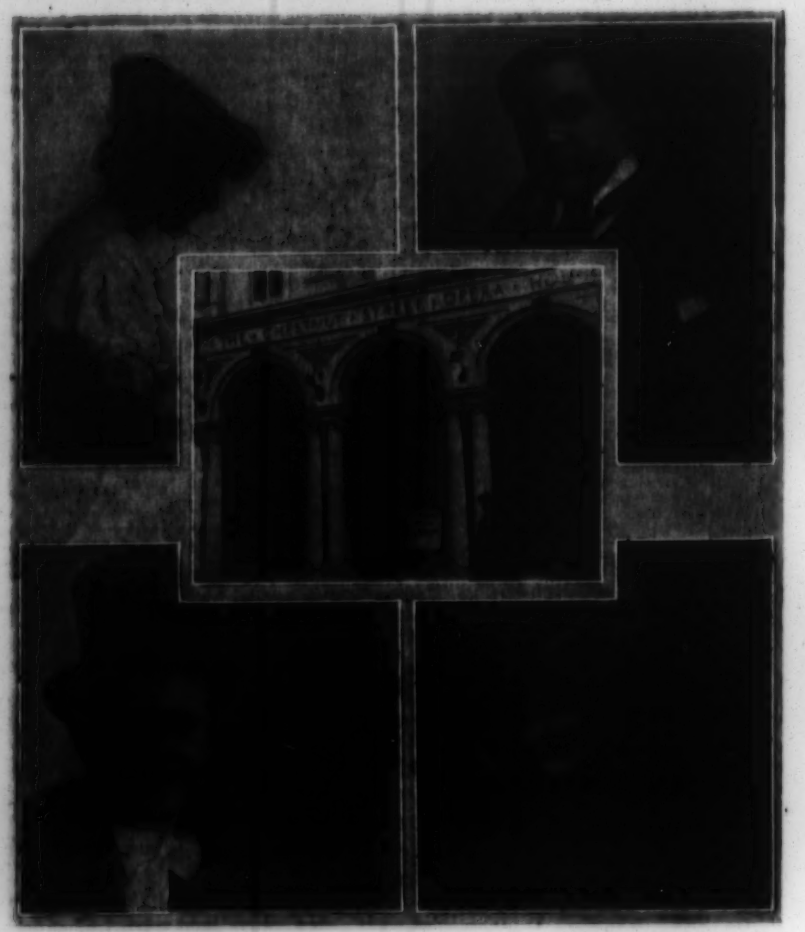
MILWAUKEE STOCK COS. COMBINE

MILWAUKEE, March 23.—The Shubert Theater Stock company and the Davidson Stock company have combined for the Summer season and will open May 11 under the name of the Davidson Stock company. C. A. Newton, who is the manager of the Shubert Stock company, has accepted the management of the new company. Priestly Morrison has been engaged as director and John Daly Murphy will again play character roles, as last season.

ROSTER OF LEAVENS STOCK COMPANY

SCHENECTADY, March 23.—The roster of Tim Leavens's Own Players, who opened an indefinite engagement at the Mohawk Theater on March 9, includes, in addition to Gladys Malvern and Elmer Buffman, who play the leading roles, Clara Rose Hubner, Olive Moore, Charlotte Wilkins, Cora Blakeslee, Royal Byron, Ben Hadfield, Harry Bedley, Emory Blunkall, Edward Russell and Bedley Brown, Jr.

NAT SAHR.



Genevieve Cliffe. Berton Churchill.
Lynne Overman. Adelaide Keim.

ORPHEUM PLAYERS, PHILADELPHIA.

Miss Keim Has Retired from the Company Since the Engraving Was Made.

STOCK IN BROOKLYN

The first Brooklyn stock production of The Rainbow was presented to patrons of Keith's Crescent Theater March 16-21. From an artistic point of view it is one of the Crescent Players' best efforts this season. George Alison found the Henry Miller role exceptionally befitting, while Isadore Martin gave a delightful interpretation of the daughter of Neil Sumner. It was unquestionably Miss Martin's best assignment of the present season. Mr. Alison's performance of Neil Sumner will probably be recorded as one of his best parts.

The return of William Macauley to the Greenpoint Theater was a signal for a great ovation. Mr. Macauley's reception was a hearty one. Merely Mary Ann was the attraction. Miss Nora Sheiby's portrayal of the title role was charming. Alfred Swenson was seen as Lanslot. John Dilson, Feral Gray, Lorle Palmer, Francis Joyner, Charles Wilson and Virginia Wilson were seen in the minor parts.

The MacCurdy Players are doing a capacity business with a second week attraction, The House of Bondage. This play is unquestionably one of the greatest successes of the present season, from the box office point of view. Louise Carter, Morey Drisko, James Kyrle MacCurdy, Margaret Campbell and Jack Rollins were seen in the important assignments. Kate Woods Fiske, Frank De Kamp, Samuel Godfrey and Leah Peck were included in the cast. Joseph Byron Totten, who dramatized the play from Reginald Wright Kaufman's book of the same name, lectured on the white slave traffic in New York to patrons of the Gotham on Wednesday evening.

The first Brooklyn stock production of The Common Law was the attraction at the Grand Opera House. The principal roles were essayed by Noel Travers and Irene Douglas. George Carleton, Phyllis Gilmore, Pearl Ford, Minnie Stanley, William Elliot, James Harris and Dan Bagnal. Mr. Bagnal's work is deserving of special mention.

J. LEROY DAVE.

MACCURDY STOCK PROSPERS

Prosperity continues to shine upon James Kyrle MacCurdy and his players at the Gotham Theater, Brooklyn. So great was the demand for seats at The House of Bondage, presented March 9-21, that the management of the Gotham added an extra week. During the first week house records for attendance were smashed.

During the twelve weeks under Mr. MacCurdy's direction, the Gotham has not experienced a losing week and it now claims the largest regular subscription list of any Brooklyn theater.

ADELINE O'CONNOR FOR ST. PAUL

Adeline O'Connor has been engaged to play leading roles with the Wright Huntington Stock company at the Shubert Theater, St. Paul, opening on Easter Monday, April 13. Miss O'Connor is at present the leading woman of the Columbia Stock company at Far Rockaway, L. I.

ALBEE PLAYERS ENGAGED

Many Well-Known Players for Popular Providence Company—Season to Open April 13

PROVIDENCE, March 24.—The fourteenth season of the Albee Stock company will open at Keith's, Providence, on Monday, April 13. The past week brought the final announcements of the roster and the list is creating keener interest and anticipation than ever before.

The completed company is composed of old favorites and new members and includes Berton Churchill and Lynne Overman, who will share the leading roles; Ralph Remley, William H. Turner, Lyman Abbe, Frank Brady, Earle Rider, Leslie Austen and James H. Doyle, stage manager. Sydney Shields will play the leading feminine roles and Helen Reimer, Genevieve Cliffe, Marion Nichols and Lora Rogers complete the company.

Providence theatergoers not only patronize this company generously, but also display great interest in its personnel. This is due to Manager Lovenberg's policy, which he has practiced since the company's inception. Favorite members have been reengaged from season to season, whenever possible, and have gained a personal following, which makes each new season's opening a meeting of old friends. For instance, this will make Helen Reimer's fourteenth consecutive season. Messrs. Churchill and Turner and Miss Rogers have also been here some five or six Summers and it will be the second season for Messrs. Doyle and Remley.

The plays which are promised also seem to please very much, most of them never having been played in Providence. These latter include The Rainbow, The Ghost Breaker, Sauce for the Goose, and My Wife.

E. H. COLEMAN.

NEW PLAY AT READING

Francis Wilson to Produce "Myd Mystery" with Assistance of Stock Players

READING, PA., March 23.—Within a few weeks Francis Wilson will appear at the Orpheum Theater in his new play, The Myd Mystery, assisted by Amelia Gardner, his leading woman, and the entire cast of the Orpheum Players. The presentation will be in the nature of a try-out, Mr. Wilson having selected the Orpheum company from a large list submitted to him, and after he had witnessed their rendition of many difficult plays. If successful, the play will be brought to New York for a run.

The story of the play concerns a man of eccentric temperament who has written a successful detective play under a pseudonym. His publishers and his wife insist that he write another, and though he refuses, a combination of amusing situations fairly write his story for him.

STOCK UNDER CANVAS

Traveling Stock Company to Appear in Tent During Summer

Charles W. Benner, a well-known traveling stock manager, and Willis G. Brown, an advertising manager of the Broadway Theater, Columbus, Ohio, have joined forces and will present "Ye Colonial Stock Company," under canvas the coming Summer. Ye Colonial Stock company is favorably known throughout the Central States, where it has been appearing for the past ten years. Their feature play will be W. V. Mong's, The Clay Baker. The company will number twenty-two people, including orchestra.

A complete tented theater with a seating capacity of 1,200 has been purchased. The stage will be large enough to give each play a complete scenic production, and the outfit will be transported from town to town each week by auto trucks. The season will open May 18, at Lancaster, Ohio.

LEAVES STAGE FOR SOCIETY

WASHINGTON, March 23.—Hazel May closed her engagement with the Poli Players March 14. She will retire from the stage and will assume her position in society as one of the matrons of the young "navy set." A happy courtship in Newport last Summer culminated on Oct. 7 last when Miss May became the secret bride of Donald C. Godwin, ensign, U. S. N. The young couple parted immediately after the ceremony, as Ensign Godwin's ship was ordered to Mexican waters. But now that the officer's duties call him North again, cards have been issued in formal announcement of the marriage.

JANE GREY TO PLAY IN STOCK

WASHINGTON, March 24 (*Special*).—Jane Grey, the leading woman of Nearly Married, has been in communication with Manager Fred G. Berger, of the Columbia Theater, in relation to an engagement with the Columbia Players Stock company the coming Spring and Summer season.

STOCK

A PROGRESSIVE house supplying the leading Stars for Spring and Summer Bookings exclusively—6 to 10 weeks.
Packard Theatrical Exchange
Suite 504, 505, 506, 1416 Broadway New York
Special Long Distance Telephone Service

STARS

PROVIDENCE EMPIRE STOCK CLOSES

PROVIDENCE, March 23.—The Empire Theater Stock company will close their engagement Saturday night after having played 1,032 consecutive performances without other attractions entering the house. Sapho is the attraction for the farewell week. Homer Barton is the leading man of the organization. It is announced in another column that the Empire is to be conducted in the future under a motion picture policy.

BIRMINGHAM LIKES EMMA BUNTING

BIRMINGHAM, March 23.—Emma Bunting and her stock company are playing to splendid business at the Bijou. Few stock organizations can draw the patronage that this magnetic little woman and her company are attracting to the Bijou each week. At times the house is filled to capacity—a considerable feat, as the Bijou is the largest theater in the city.

JAMES EDWIN DEDMAN.

FLORENCE ROBERTS IN STOCK

MINNEAPOLIS, March 23.—Florence Roberts has returned to the Bainbridge Stock company for a three weeks' engagement, opening to-night in Magda. She will appear in the succeeding weeks in Tess of the D'Urbervilles and Gloria. Miss Roberts follows Tim Murphy, who concluded his special starring engagement March 21 in Cupid and the Dollar.

CARLTON W. MILES.

STOCK AT LONG BEACH, CAL.

LOS ANGELES, March 21.—Captain Ament, lessee of the Bentley Grand Theater of Long Beach, and William Stoemer, of this city, have organized a stock company to open in the Long Beach playhouse about the middle of April and continue during the Summer months. Sedley Brown has been engaged as director, and it is said Myrtle Vane is to be the leading woman. The management promises a series of the best and most modern plays.

IRENE OSHIER FOR PITTSBURGH?

PITTSBURGH, March 23.—It is rumored that Irene Oshier, formerly leading woman of the Davis Players at the Duquesne Theater, will be Mary Hall's successor as leading woman of the Pitt company. The Pitt management has neither denied nor confirmed the rumor.

NEW STOCK CO. AT MINNEAPOLIS

MINNEAPOLIS, March 23.—Owing to the failure of Pantages vaudeville at the Bijou Theater, a stock company, headed by Harry Blaising and Florence Johnston, has been installed. The company opened with St. Elmo, followed by The Knobs o' Tennessee and The Night Before Christmas. Frank Mattison has been engaged as director.

CARLTON W. MILES.

STOCK NOTES

Kendal Weston has been engaged to direct the Poli Stock company at New Haven.

Joseph Sweeney has severed his connection with the Brownell-Stork Stock company, after twenty-two consecutive weeks. He is at liberty for a spring engagement.

Lillian Pickert, in private life Mrs. Clint Dodson, has rejoined her husband and the Pickert Stock company at Miama, Fla., after an absence of three months. She brought a new leading lady with her, born Feb. 2.

Arthur Leslie has closed with the Herbert K. Betts stock and is under his physician's care at his home in Washington.

Mr. and Mrs. Allan St. John (Winona Bridges) closed their engagement March 14 with Thompson-Woods stock, St. John, N. B., and left for New York.

Florence Marlyn has joined the Pitt Players at the Pitt Theater, Pittsburgh. She was formerly ingenue of the Washington Players at Detroit and has recently been associated with the Selig and Solax moving picture companies. Miss Marlyn is a native of Pittsburgh.

A theater party was tendered to J. Emmett Driscoll, the heavy man of the Grahame Stock company, at the Academy of Music, Jersey City, March 20, and a supper followed the performance.

Polly Holmes, Gordon De Maine, and Charley Reilly return to the stock company at the Academy of Music, Jersey City, March 23.

James Doyle is resting for two weeks at Atlantic, prior to his opening with the Keith Stock company, Providence, R. I. This will be the second season he has directed this company.

Herman Hirsberg has been engaged as director with the Mary Servoss Stock company, Majestic Theater, Grand Rapids, Mich.

Helena Rapport has been engaged to play second business in Worcester at Poli's Theater, opening April 13 in the part that she originated in The Conspiracy.

Maud Richmond replaces Lois Howell with the Blaney Stock company at the American Theater, Philadelphia.

Frances Murdoch has been engaged as character woman at the Liberty Theater, Philadelphia.

George Lask will again be the director at the Poli Stock company at Hartford, Conn., for the summer season.

Mary Enos will head the stock company at St. Joseph, Mo., opening May 9 in The Lion and the Mouse.

Arthur Howard, who has just closed a fifty-two weeks' engagement as Stubbins, in Mrs. Wiggs of the Cabbage Patch, has been engaged to play the part in several stock companies this summer.

Emsy Alton was especially engaged for the Madame Sherry engagement with the Poli Stock company in Baltimore, Md. Neil Barrett will return to the company, his services having been utilized at Fall River the past few weeks.

George Farren will direct the Keith's Theater Stock company in Toledo, O., opening the last of April.

Amy Ricard has retired from the Lester Lonergan Stock company, New Bedford, Mass., to rest for the remainder of the season.

W. Olathe Miller has been engaged to play characters with the stock company, Empire Theater, Syracuse, N. Y.

Charles Dingle recently returned to the Grace Hayward Stock company at the Warrington Theater, Oak Park, Ill., meeting with a wonderful reception.

Effie Darling left Sunday night for Erie, Pa., to join the Majestic Stock company, which opens March 30.

Robert Lee Allen and Margaret Ralph have retired from the cast of the Majestic Theater Stock company in Erie, Pa., after thirty-five consecutive weeks.

Henry Gesell, after two seasons with the Crystal Film Company, will be the leading juvenile man with the Wright Huntington Stock, Indianapolis, Ind.

BIRTHS

To Mrs. Charles Huber, professionally known as Manolita Stetson, a San Francisco actress, a boy, March 13.

To Mrs. Parsons, who was Viola Tree, Sir Herbert Tree's daughter, a son, March 12, in London, England.

MARRIAGES

Louise Hamilton, now playing with Andrew Mack on the Pacific Coast and more recently in the cast of Milestones with the Alcazar Stock company, San Francisco, was married to Percival W. Selby, a wealthy clubman of San Francisco, at Ogden, U., March 9.

During the engagement of The Ham Tree in Portland the last week of February, it leaked out for the first time that Miss Catherine Foster, one of the company's fairest show girls, had been quietly married three weeks earlier to J. M. Stout, manager of the company, while the company was playing Omaha, Neb.

Adele Rowland, musical comedy actress and dancer, and Charles Ruggles, now playing in Help Wanted, were married March 4 in Jersey City. Miss Rowland is, at present, rehearsing for the leading role in The Red Canary, which is soon to be shown on Broadway. The couple are living at 165 West Eighty-third Street.

J. M. Stout, the company manager of The Ham Tree, and Catherine Foster, one of the prettiest of its show girls, were quietly married in Omaha, while the company was playing in that city about a month ago. Miss Foster came to New York from Baltimore with her mother, after her father's death, taking up the stage as a profession.

A "birthday wedding" was celebrated by Miss Inga Hoegstro and Mr. Jens Christiansen at the residence of Mrs. Nelson, No. 6 East Eighty-sixth Street, Saturday, March 14. Miss Hoegstro is well known as a composer of Danish music.

DEATHS

CHARLES P. RICE died very suddenly on Wednesday, March 11, at his residence, at New Haven, Conn. The funeral was held on Sunday, March 15. The body was interred in the family plot at New Haven. Mr. Rice was the author of several plays, among which are The Sign of the Four, The Counterfeiters, The Forbidden Marriage, A Study in Scarlet, Back Among the Old Folks, Only a Country Girl, and The Judgment of Men, and was at work on a new play at the time of his death.

THOMAS W. HANSHEW, at one time well-known leading actor here, but who for the last quarter of a century made his home in England, died in Annesley, a suburb of London, March 5, at the show became identified with Worth's Theater, now Daly's, and a few years later played leading roles with Clara Morris and Adelaide Neilson. At one time he played boy parts with Ellen Terry. In the late 70's he quite the stage and became identified with the publishing firm of Street and Smith, which he helped to build up through the popularity of novels he wrote under different pen names, some of them credited to "Bertha McClay," as well as some "dime novels," which had a wide vogue. He went to London twenty-five years ago to become identified with Ward, Lock and Company, publishers, for which he wrote some novels of love and adventures, as well as many short stories, one-act plays, and, in recent years, moving picture scenarios. He also wrote several plays. Through his writings he acquired several fortunes, which he lost through unfortunate investments. He is survived by a brother, Elisha Hanshew, veterinary surgeon, and a sister, Mrs. Katherine Hanshew Campbell, both of Brooklyn. Burial was at Annesley.

C. E. BAKER, of Beatrice, Neb., father of George D. Baker, died March 15, of hemorrhage of the brain, at the age of seventy-eight. Though Mr. Baker was an investment banker, he had, through association with his son, many friends in the profession. He was at one time THE MIRROR correspondent in Beatrice. He was a member of the Elks Lodge, a Knight Templar, and a Thirty-second Degree Scottish Rite Mason. He was also a member of the Lambs Club.

ADELAIDE MERRY, who years ago played many principal roles in the support of some of England's greatest actors, who was also a member of F. G. Conway's Park Theater, Brooklyn, Stock company, and the widow of the late Harley Merry, a well-known scenic artist, died Feb. 23 at the residence of her daughter Mrs. George Kensington, 648 Sanford Avenue, Flushing, L. I. Mrs. Merry was seventy years of age and had been ill more than three years.

"Doc" MAYNE, for the last five years in charge of the publicity work at the Lyric Theater, Cincinnati, died March 8, of pleuro-pneumonia. His passing was very sudden. He was one of the most prominent theatrical men of the city. His successor has not yet been appointed.

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MAUDE LEONE STOCK FEATURE Empress Theatre, Vancouver, B. C.

THE ESCAPE—"The house, last night, was most enthusiastic in its approval and when Maude Leone appeared, in the role of May Joyce, the plaudits and unusual floral offerings she received bore out what she is to the hearts of Empress patrons. Her work in a strong part was distinct, and she ably depicted the character of the girl who arrives at the real meaning of life through a crooked and wilful path."—The Province, Vancouver, B. C., Feb. 24, 1914.

"Maude Leone, whose return was warmly welcomed, did splendid work in the leading female role, playing the subdued scenes with earnestness and dignity and rising to the emotional moments with experience. Miss Leone was the recipient of some beautiful floral offerings."—Daily Province, Vancouver, B. C., Feb. 24, 1914.

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FROM PHILADELPHIA

Catholics' "White List" Plays.
Annie Russell Opens at Little—
Will Produce Kester's New Play—
"Lady in the Case" Easter Week.
"Auctioneer" and "Whip" Draw.
"Strange Woman" at Garrick.

PHILADELPHIA, March 24 (*Special*). — Even the Lenten season has not brought a lessening of happenings of interest in the theatrical world in the City of Brotherly Love.

Truly, descendants of Quakers, the original founders of Philadelphia, if true to their forebears would not frequent the playhouses until after Easter, but by the packed houses that are nightly seen at the Metropolitan, where The Whip is having a phenomenal success; at the Broad where David Warfield is reviving his early success, The Auctioneer, it would be seen that Philadelphians are not as slow to discard old customs as the wits of other cities believe.

The Pleasure Seekers are in their second week at the Lyric.

Doris Keane, in Romance, with the indorsement of the Drama League, is doing well at the Adelphi.

Further downtown, the Market business is at the Broad, where David Warfield is presenting The Auctioneer. Many actors who appeared in the original cast twelve years ago are still in the company, and it was like greeting old friends anew.

There were so many changes of bills last week, that this week, the only important change was the opening of Annie Russell and company at the Little Theater for a five-week engagement under the management of "Larry" Ashalt, in her celebrated revivals. This is a pleasing innovation, and while Beulah Jay, the owner of the Little Theater, insists that she only leases the diminutive play house after the close of her regular season, it is hoped that the change will be so successful that Miss Russell's stock company will make this their permanent home. The opening attraction is School for Scandal.

A new American light comedy, by Paul Kester, called The Lady in the Case, will be put into immediate rehearsal, and will probably be produced Easter week. Miss Russell will appear in every play, and all productions will be made under her personal supervision. The present company includes Angela Russell, Oswald Yorke, Fred. Permaine, Phillip Paget, Henrietta Goodwin, Florence Le Clerq, Littledale Power, P. Percival Stevens, Murray Kinnell, Johnson Briscoe, Leslie Austin, Clifford Devereux, Alan Croslund, Harold Meltzer, and others.

Prominent Catholics have joined in the New York movement to blacklist plays that are considered indecent or objectionable. The aim is to form a "white list" of plays that are O. K. And those who enter the movement pledge themselves not to attend any play not on the list. A committee of several critics will pass on the plays, and there will be no clergymen on the committee in order to insure breath of criticism.

William J. Hurlbut has written a play of crude contrasts in The Strange Woman, now at the Garrick, and without such a star as Miss Ferguson its success might be doubtful. In spite of the absence of this delicate touch of a more experienced playwright, Miss Ferguson's acting atones for much and her performance throughout is an unalloyed delight.

Richard Carle always funny. Coupled with Hattie Williams in it any wonder that The Merry Doll Girl at the Forrest is a sell out? Much credit must also be given to charming Dorothy Webb, who plays the title-role, whose clever acting in an original part carried the piece along.

Other attractions this week include the Orpheum Players in We Are Seven, in which the new leading lady, Blanche Yorke, made her local debut, and at the Walnut Fiske O'Hara in Old Dublin.

J. SOLIS-COHEN, JR.

FROM WASHINGTON

Honors for Forbes-Robertson.
Washington to see Production
Of Hurlbut's New Play in April.
"The Dummy"—Enjoyable.
"Change" Meets with Favor.
"New Henrietta" at Columbia.

WASHINGTON, March 24 (*Special*).—A week of extraordinary artistic excellence was accorded local theatergoers during the past week at the Belasco Theater in the appearance of Forbes-Robertson in his repertoire of Hamlet, The Light That Failed, The Passing of the Third Floor Back, and Miss and Mrs. Washington admirers of the English actor turned out in great number to pay honors to his art. And we regret exceedingly that he has made his last visit to the Capital.

During the current week, the much-discussed play, The Lure, is seen at the Belasco, for its first local presentation. A large and curious audience witnessed the opening performance.

The past week's attraction at the National Theater was the new detective comedy, The Dummy, an interesting and enjoyable offering in four acts. It was produced a few weeks ago under the title The Plant, and under the present title was given for a few performances last week in Atlantic City. An admirable company presented the play.

The current week's offering at the National is the Haymarket Theater company, under the management of Walter Hast, an English producer, presenting Change. Though the play did not receive a favorable metropolitan verdict at the Booth Theater, in New York, it has met with extended favor here.

Tom Terriss, the English actor, under the direction of Seymour Hicks, in his own adaptations of several of Charles Dickens's works, and supported by his own all-English company, was the attraction, the past week, at the Columbia Theater. The week's programme included A Christmas Carol, "Shadows," from The Cricket on the Hearth; Paris the Jew, from Oliver Twist; Nicholas Nickleby and A Tale of Two Cities. Mr. Terriss's associates comprise Frederic Annerley, Edward Beecher, Olaf Hytten, Mary Welch, Viola Bevans, Frederic Goodwin, Lois Crowthers, Eileen Terriss, Lionel Roach and Portland Trahe.

The New Henrietta, with William H. Crane, Douglas Fairbanks, Amelia Bingham and Patricia Collinge, the current week's big attractive bill, commences the engagement to a sold-out house.

Before a crowded audience at the National Theater, Tuesday afternoon, March 17, the Boston Symphony Orchestra gave their last concert of the season. The soloist was Paderewski, who played his own Concerto in A Minor Opus 17, a work of great melodic charm.

The continual crowds at Keith's is a strong indorsement of the excellent performance given. A big copper electric illuminating sign now covers the front. The current week's big bill features Adele Ritchie, Harry Tighe, Hoey and Lee, Ed. Vinton, and "Buster," the impersonating dog. The Gertrude Hoffman week at Keith's last week broke all records in spite of blizzards, snow, and opposing attractions and discomfort, registering receipts on the week of over $12,000.

Following Miner's Biz Frolic Show at the Gayety, which had a successful and crowded week, is the Behman Show co.

William Hurlbut will produce The Man Who Would Live, his latest play, dealing with American life in Washington, the first week in April.

JOHN T. WARDE.

FROM BOSTON

New Play "Force" to have Trial.
Matinee, April 3 with Fine Cast.
Mary Shaw to Put on "Mrs.
Warren's Profession."
Doris Keane to Open New Wilbur.
The Toy Presents One-Act Plays.
John Craig in "Rip Van Winkle."

BOSTON, March 24 (*Special*).—The new play by A. E. Thomas announced in last week's "Prospective New Productions," at The Repertory has been renamed The Force. The trial matinee at the Plymouth, with a company assembled from The Under Cover and Within the Law companies, has been announced for April 3. In the company will be Jane Cowl, William Courtenay, Orme Caldara, Lucille Watson, Wilton Taylor, De Witt Jennings, William B. Mack, Lois Fisher, and Ralph Morgan. Some cast! The Force is New York's police force, and in his play Mr. Thomas defends that much-maligned institution.

Mary Shaw is to give two special matinees of Mrs. Warren's Profession on April 21 and 23, according to arrangements being made by Josephine Clement. The theater will be the Plymouth. The Drama League of Boston is showing its interest by special announcements sent to members, offering tickets at a reduction. Miss Shaw is to address the League on April 14, and to round out her Boston activities will speak at the annual meeting of the Suffragist Association, reading her "Our Friends—the Antis."

Special matinees are comparatively rare in Boston, but it seems we are to have a number of them almost simultaneously. Peleas and Melisande will be given a single performance by the Craig Players at the Castle Square some time during April, with Mary Young as Melisande.

The Poor Little Rich Girl, at the Hollis, has opened prosperously, and has received the indorsement of the Drama League as "a most ingenious interweaving of fancy with the suggestion of fact."

Last night's changes of bills brought Little Miss Brown, with Madge Kennedy, to the Shubert; The Trail of the Lonesome Pine, with Isabelle Lowe in the part played by Charlotte Walker when the play was here before, to the Boston; and Soldiers of Fortune as the play of the week at the Castle Square.

Other attractions: Colonial, The Little Cafe; Park, Fanny's First Play; Tremont, Raymond Hitchcock in The Beauty Shop; Majestic, With the Law; Plymouth, Under Cover; Cort, Kitty Gordon in Pretty Mrs. Smith.

The new Wilbur is to open April 13 with Doris Keane in Sheldon's Romance.

The Toy is this week presenting three short pieces: Chuck, by Percy MacKaye; Night of Sanctuary, translated from the Italian of Giacosa, and Cabman, No. 93, an old farce.

After next week's revival of The Charity Ball at the Castle Square, John Craig is to act Rip Van Winkle for the first time in his career. Then will come A Midsummer Night's Dream, with Livingston Platt's setting newly designed, and with Mr. Craig, William Carleton, Mary Young, and Doris Olsson, and with Donald Meek as Bottom.

Laurence Housman's The Chinese Lantern, in settings by Samuel Hume, was acted last night by Radcliffe Students at Agassiz House, Cambridge.

The two weeks' engagement of the Gilbert and Sullivan Festival company at the Shubert was increasingly popular, and crowded houses marked the second week. The revival of Iolanthe proved so much a favorite that it was substituted for Mikado Friday night.

Sheridan Du Pont and Margaret Mudge are giving an occasional "invitation matinee dansant" at the Cort, incidental to the performances of Pretty Mrs. Smith.

Mary Shaw, Jane Cowl, and Molly Pearson were special guests at the March luncheon of the Professional Women's Club at Hotel Somerset. Mrs. Guy Currier (Marie Burress), the club president, is a former leading woman. She was recently elected president of the Players' Equal Suffrage League of Boston.

FORREST ISLAND.

FROM BALTIMORE

George Evans's Minstrels Liked.
Poli Co. in "House Next Door."
Great Ovation for Alma Gluck.
French Drama Society at Ford's.
"Trail of Lonesome Pine" Seen.
"The Madcap Duchess" Coming.

BALTIMORE, March 24 (*Special*).—The present week is probably the most uninteresting thus far of the entire season, as there is not a single attraction of note holding the stage. At the Academy on Monday night Klaw and Erlanger's production of The Trail of the Lonesome Pine, featuring Charlotte Walker, began its third local engagement before a splendid house. Charlotte Walker's performance has attained that degree of finish, which comes only from long association and full understanding of the character portrayed. The company surrounding the star, while numbering many new people, is a capable one in all respects. Week of March 23, The Lure.

The great popularity of George Evans and old-time form of minstrel entertainment was evinced by the large and enthusiastic audience which filled Ford's on Monday night. The minstrels as far back as memory goes have never failed to attract splendid crowds to Ford's. The present aggregation is in a distinct class by itself. There are a number of exceptionally good singers in the organization, and the comedy is unusually good and fresh. Week of March 30, The Madcap Duchess.

The House Next Door was given a production by the Poli Players during the past week. This organization's best work is generally to be found in the field of comedy, and there have been exceptionally few productions of this class of entertainment which have not proven wholly satisfactory. Their performance of this play, however, last week rather missed fire, and failed to score the success which is due it. The company has recently added many new members to their ranks, and in the present instance there were three guest players in the cast. This continuous change of players during the past three weeks has mitigated greatly against the achieving of good ensemble work in recent productions, and the individual players are not to be blamed for their inability to give as smooth and finished a performance as would undoubtedly be the case if the company could be preserved intact from week to week. When the company ceases to change their players as frequently as has been the case of late, we will once more be given the finished productions which characterized this company for many weeks earlier in the season.

The recital of Alma Gluck at the Peabody on the afternoon of March 20 substantiated my contentions that she had a larger personal following here than any other musical celebrity on the stage to-day. Not only was the management compelled to add a hundred or more seats, but even the standing room was so densely occupied that the police prohibited the sale of any tickets a full half hour before the recital. Fully a thousand people were unable to gain admission to the hall. Alma Gluck owes much to Baltimore, for she made her first appearance in an operatic role in this city at the Lyric five years ago. At that time the Metropolitan was scheduled to give Faust with Geraldine Farrar, but at the last moment she was prevented from appearing and the only singer available was little Alma Gluck, who had never had a rehearsal with the orchestra. After the management had made its apologies to the house audience for the substitution, Alma Gluck had her first opportunity, and the rest is musical history. Baltimore took her to its heart, and the ovation which she received that night will live long in the singer's memory.

The Messrs. Ford have engaged the French Drama Society for a series of matinee performances at their house this week. The company is headed by Madame Yoska, being the same organization which has just finished a highly successful New York season. Performances will be given every afternoon at 2 o'clock, with the exception of Wednesday and Saturday afternoons, and the plays to be presented are as follows in the order named: Le Voleur, La Gioconda, Bel Ami, and Le Marj Amoureux de Sa Femme.

The Paint and Powder Club, of this city, will give their annual performance Easter week at Albaugh's Theater. This year's production will be in the form of a revue, somewhat on the order of a vaudeville bill.

I. BARTON KEMP.

SASKATOON

At the Empire Theater John C. Slocum presented the musical comedy success, The Quaker Girl, March 10-12 to capacity houses. The cast is a good one, and the performance would be a credit to even the Gaiety Theater, London, which is about the highest praise that could be given it.

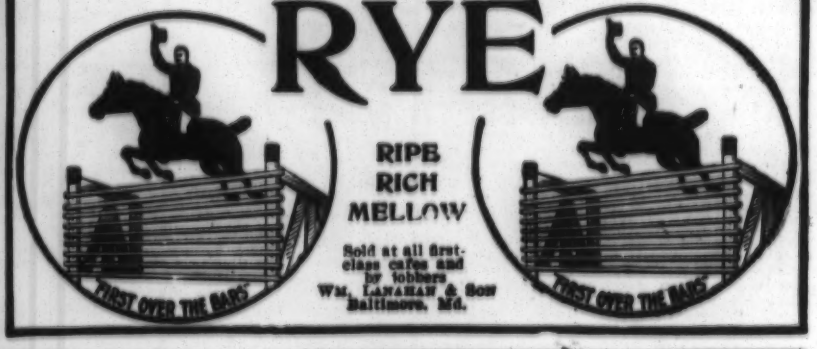
Clara Butt and Kennerly Rumford, assisted by William Murdoch, pianist, and Harold Craxton, accompanist, under the direction of London Charlton, gave a grand recital in the Third Avenue Methodist Church March 10 to a large and select audience.

Sherman Star Vaudeville and Motion Picture House continues to draw capacity houses.

The Pantages people find great difficulty in securing suitable location here on account of the excessive price of land.

H. MANLEY.

HUNTER
BALTIMORE
RYE



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BROOKLYN

Cecil Spooner, whose popularity in Brooklyn is immeasurable, returned to the De Kalb Theater March 16-21. She appeared in the principal role in One Day, and was greeted with tremendous ovations. Miss Spooner is supported by a splendid co.

Fannie Ward in Madam President made her second appearance in Brooklyn this season, this time at the new Montauk Theater, where the attraction was enthusiastically received. The original cast is practically intact.

James K. Hackett, after an extended road tour, settled at Telier's Broadway Theater for a week's engagement. His return to that playhouse in The Grain of Dust was greeted with splendid business. It is obvious that Mr. Hackett's popularity in this borough has not waned.

The Blindness of Virtue also made its second visit to Brooklyn this season. It was last week's attraction at the Majestic Theater. Marie Leonard appeared as Effie, while A. Hamilton Gibbs portrayed Archie Graham.

J. LEMOT DEVO.

ROCHESTER

Mabel and Edith Taliaferro, who are starring this season in Young Wisdom, are the first sisters to appear as co-stars in a dramatic production at the Lyceum since the days of Bateman Sisters back in the seventies.

Thomas E. Shea presented The Whirlpool, Dr. Jekyll and Mr. Hyde, and The Bells at the Baker week of March 16. The plays and co. were well received.

Charley Grapewin, Anna Chance and co. in Mr. Grapewin's new comedy, Pourkeepsie, headed the bill at the Temple March 16-21, where business is large.

At the Shubert the manager presented his usual good vaudeville bill headed by William Lamoe to good business week of March 16.

Pat White and his Big Jubilee Burlesquers provided catchy up-to-date burlesque at the Corinthian March 16-21.

The Balloon Girl was the headline at the Family March 16-21.

W. C. Bacon, formerly leader of the orchestra at Harmanus Bleecker Hall at Albany and well-known in Southern vaudeville circles, has been engaged as musical director of the Shubert Theater, and took up his duties two weeks ago.

Martin E. Wolf, manager of the Lyceum Theater, has been elected by Rochester Elks as alternate representative at the Grand Lodge.

ROBERT HOGAN.

FALL RIVER

The Malley-Denison co. presented week March 16-21 The Man Who Owns Broadway to the largest attendance of the season and scored a great hit. It being the best production yet given by the co. Carolyn Riberts and Gus A. Forbes scored triumphs. Nell Barrett, late of the Malley-Denison co., of Taunton, Mass., made his first appearance with the co. March 16, and made a fine impression. The stage settings and production, under the direction of J. Francis Kirk, deserves great credit.

At the Bijou the Bayliss-Hicks Players offered March 16-21 The Princess of Patches, with Cerring Cantwell in the leading role. Stanley De Wolfe, the new leading man, has made many friends. J. Arthur O'Brien was exceptionally good in the part in which he was cast.

At Hathaway's, New Bedford, Mass., the Lester Lonergan Players presented March 16-21 The Blue Mouse, with Amy Ricard, Florence Mackie, John Meehan, Lester Lonergan, and Maud Blair in excellent parts. Irving Southard made his first appearance with the co. March 16.

W. P. GEE.

PITTSBURGH

Joseph Santley in When Dreams Come True appeared at the Alvin March 16-21, drawing large houses. Joseph Santley, together with May Vokes, shared first honors, and the other principals included Amelia Summerville, William Clifton, Dorothy Maynard, Richard Taber, and Saranoff. William Hodge in The Road to Happiness followed.

Damaged Goods was seen at the Nixon week of March 16, with Richard Bennett and his associated players. Richard Bennett is crediting with a splendid piece of work, and was ably supported by an admirable cast, including Louis Hillman, Maud Hillman, Olive Templeton, and Adrienne Morrison. May Irwin in Widow by Proxy March 23-28.

At Monday night's performance of Damaged Goods Mr. Bennett made a curtain speech, wherein he scored a local critic, who apparently had made some remarks in a Pittsburgh newspaper about his drama, and to which Mr. Bennett took exception.

The Diabats drew crowded houses at the Lyceum March 16-21, this offering proving one of the liveliest seen here this season. The title roles were handled adequately by Bobby Barry and Sadie Duff, and their support was good. The Shepherd of the Hills followed.

The Pitt Players appeared to advantage week of March 16 at the Pitt in The Rose. Robert Gleckler gave a creditable enactment of the title role, while Mary Hall made an effective Molly. Splendid support was given by Louise Rial, Louis Kimball, Wilson Day and other members of the co. The White Sister followed.

The Davis Players, with Constance Collier, offered The Eternal City at the Duquesne week of March 16, which proved a regular treat to stock patrons. Miss Collier and Edward Elton (the new leading man) were both convincing and impressive, and they were capably supported by the other members of the co. Trilby followed, marking the second week of Constance Collier's engagement here. Charles Brokate is the new stage director.

The Purple Lady, a one-act musical comedy, was the headliner at the Grand March 16-21. Fanny Brice was also a headliner, for she certainly proved popular with her audiences. Frederick V. Bowers and co. is the headliner March 23-28.

The Victoria had The Honey Girls, with Jack O'Brien week of March 16, drawing largely. Fox and Stewart were featured with The Gay New Yorkers at the Gayety March 16-21, and Miner's Frolic, with Frank Moran, followed.

DAN J. PACKMAN.

RICHMOND

Step This! March 12-14 pleased fair business at the Academy. George Evans's Minstrels March 19, 19, played to biz business. Romance March 24, 25.

Grace Scott Stock co. March 16-21 in The Man from Home drew good houses at the Bijou. A Butterfly on the Wheel March 23-28.

Lyric March 16-21: Lazy Daisy, Jack Wilson Trio, and Bernard Reinold and co. were the features of an excellent bill.

Colonial March 16-21: Vaudeville and moving pictures to big houses.

W. G. NEAL.

SAN FRANCISCO

Vaudeville Magnates Arrange for World-Wide Circuit

Henrietta Crosman began a two weeks' engagement March 10 at the Columbia Theater in The Tongues of Men. She was well supported.

At the Alcazar Kelcey and Shannon drew capacity houses in Years of Discretion week ending March 15. The demand for seats is so great that the play is continued another week.

The Cort has a biz attraction in The Blue Bird, and its second week, commencing March 16, played to capacity. Margaret Illington March 22 in Within the Law.

The Gaiety has Rock and Fulton back again in The Candy Shop.

The newspaper men of the Press Club are rehearsing the Eight Years After show. Two performances will be given at the Gaiety Theater April 17.

Vaudeville magnates are here to make arrangements to girdle the earth with a circuit of vaudeville houses. Marcus Loew, Aaron Jones, Morris Kohn, Adolph Bluhm, associated with Daniel Frohman, and Sid and his father, D. C. Grauman, were in conference. The S. and C. houses may be absorbed.

The Orpheum had a biz bill headed by Fritzi Scheff and Ray Samuels.

The Empress featured Maxwell's Seven Dancing Girls and Spissel Brothers and Mack.

Pantages had Pollard Opera co., Leon Rogee, and Elliott and Mullen.

A. T. BARNETT.

HARTFORD

"Pilate's Daughter" Has Premiere—Cast Composed Entirely of Women

Pilate's Daughter, a religious play, by the Rev. Francis L. Kensel, was given its premiere by the Albaa co. at the Parsons Theater March 19, before a large and interested audience. The play has several dramatic scenes, and is unique in that the cast is composed entirely of women. The drama derives its plot from a rose, which, thrown by Pilate's daughter, touches the robe of the Christ, and, being regained by her, works many miracles in the years that follow. The play was staged by Bartley Cushing. It is reported that it will soon be produced in New York.

Hardeen, the handcuff king, headlined at Poli's Theater for the week of March 16, and was a source of great mystery for the crowds who went to see him. At one performance, the milk can from which he makes his escape was filled with beer furnished by the Herbert Fischer Brewery Company, instead of the usual water.

Miss Woolard and Miss Berlo, the diving girls who headlined at the Hartford Theater all the week, created something of a sensation one day, at noon, when they appeared in the shopping district wearing wigs to match their costumes. Motion pictures were taken of them.

LAWRENCE SHEPARD.

MINNEAPOLIS

Lac Stafford Buys Metropolitan Theater Site—Alma Kruger Joins E. H. Sothern's Co.

To excellent houses E. H. Sothern appeared at the Metropolitan March 16-18 in If I Were King, Lord Dundreary, and Hamlet. Elisabeth Valentine won praise as the leading woman, and the plays were beautifully staged. Standing room only was the rule at the engagement of Montgomery and Stone in The Lady of the Slipper March 19-21. Little Women and Rose Stahl in Maggie Pepper divide the following week, after which comes Les Miserables in moving pictures.

At the Orpheum Robert T. Haines headlined a fair bill, while Anna Eva Fay drew packed houses at the Miles's Hippodrome, and Four of a Kind, formerly known as Honor Among Thieves, and Julian Rose, divided the headline honors at the Unique.

Alma Kruger has left the Robert Mantell co. as leading woman, and is with E. H. Sothern, rehearsing for the new Justin Huntley McCarthy play, which is to be done in Chicago.

Lac Stafford, of the Scott-Stafford Opera House co., has just become sole owner of the Metropolitan Theater site, by purchasing the property from the other owners for $102,000. During the Summer a complete automatic sprinkler system will be installed in the Metropolitan. A new theater is not contemplated at the present time.

CARLTON W. MILES.

CHICAGO NOTES

Two plays of fantastic character arrived in Chicago the past week, Daddy Long Legs at Powers's, and Prunella at the Fine Arts, and both scored unqualified successes. Daddy Long Legs has all the attributes making for great popularity. Its wholesomeness of sentiment, romance, wit, pathos, and optimism keenly delighted large audiences. The chief charm of the play, however, must be credited to Ruth Chatterton, who invests the leading role with brightness and spontaneity.

Prunella was given a most cordial welcome. An audience composed of society leaders and members of the Chicago Theater Society completely filled the house at the opening, March 17. The cast includes the New York company intact. The little fantasy will undoubtedly enjoy many weeks of favor.

On the same evening The Trojan Woman was revived at the Little Theater, and proved a notable achievement for Maurice Browne, the director. Gordon Craig's methods of lighting, costuming, and staging were admirably employed, resulting in a more impressive reading of the roles.

Weber and Fields closed Saturday night after a week of tremendous houses. Several new bits of travesty were introduced. Nora Bayes sang two new songs, and George Munroe offered a new monologue.

Attractions that continue are The Marriage Market at the Illinois, which has scored a distinct triumph; Kolb and Dill at the American Music Hall, where their Peck of Pickles are enjoyed by those theatrically hungry. Seven Keys to Baldpate is in its fifth week at the Grand. Help Wanted is in its fourteenth at the Cort. September Morn is also displaying her charms for the fourteenth week. Robert Hilliard in The Argyle Case continues at the Olympic, and the Passing Show of 1913 is still the Garrick's attraction.

Among the changes are Adele at the Studebaker, following The Speckled Band. At Bay succeeds Tante at the Blackstone, and Holbrook Blinn's Princess Players are offering their repertoire of thrills at the Princess. E. H. Sothern comes to the Garrick March 30. Excuse Me, with Willie Sweetnam, opens at the Olympic March 29. John Drew arrives in Chicago in April, as does also Madame Maselle.

The Midnight Girl is to be produced at the Garrick during the Summer. Cecil Cunningham will have the role that Margaret Romaine plays in New York.

The first local appearance of Joseph and His Brethren will take place in August, with Lou Harding replacing James O'Neill in the roles of Jacob and Pharaoh.

Howard's Theater has passed into the control of Selwyn and Co.

Hazel May Jewell closed her stage career on Saturday, March 14, as she retired after that date to private life. Miss Jewell married Ensign Donald Goodwin, of the U. S. N., whom she met in Washington, D. C.

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WINNIPEG

New Pantages Theater, "Finest Vaudeville House in Canada," Popular

Little Women filled the Walker Theater all week, March 9-14. Clara Butt comes to a crowded house Monday, March 16. The rest of week The Quaker Girl will be the attraction, and week of March 23 McIntyre and Heath will greet their host of friends.

Our popular Permanent Players at the Winnipeg played The City week of March 9. For week of March 16 they played Mrs. Dane's Defense.

The Orpheum had for the principal attractions week of March 16 Theodore Roberts and Rosbanana.

The Empress (vaudeville), for years a popular house, played to capacity three times each day.

The new Pantages, the farthest Eastern outpost of the Pantages Circuit, and which is under the management of W. B. Lawrence, is proving a very popular house. The theater is an enlarged and improved replica of the Pantages theaters in Seattle and San Francisco, seating 1,700 people, and is the finest house devoted to vaudeville in Canada. It plays bills specially strengthened by feature additions of the road cos. playing the Pantages Pacific Circuit.

GEORGE E. MCEATHRON.

MONTREAL

The concluding drama of the Ring, Gotterdammerung was given by the Quinlan co. March 16. Francis Costa was the Siefried, and Percival Allan the Brunhilde. Edna Thornton deserves special mention for her Waltraute. Robert Parker did fine work as Hagen March 17. Louise, with Maurice D'Oisly, Jeanne Eroia, and W. J. Samuel in the leading roles, March 18 a notable performance of Tristan and Isolde was given. Francis Costa as the Tristan, and Percival Allan as the Isolde. Edna Thornton and Robert Parker again scored as Brangaene and Kurvenal, respectively. The engagement closed with the presentation of Thanhauser March 19. March 20-28 feature picture of Atlantis.

At the Princess March 16, 17, St. Patrick's L. and B. Society presented Eileen Oge to crowded houses. Especially good work was done by Anne Cairl, Davidson in the title-role, and Mrs. George C. Arless as Bridget Maguire.

Al Bay opened with a matinee March 16. Our Standing scored as the daredevil hero. Crystal Herne was the charming heroine, and the supporting cast was thoroughly capable. March 23-28, Peg o' My Heart.

Henri Kistemaeker's play, La Flambee, was the bill at the National.

At the Orpheum Bert Clark and Mabel Hamilton scored. Williams and Wolfus in Nearly a Pianist did a good turn. Mr. and Mrs. Erwin Connolly presented Gilbert's charming play of Sweethearts.

The Watson Sisters, supported by a clever co., appeared in Morocco Bound at the Royal.

The Empire Stock presented The Girl of the Golden West.

The Francis had its usual good bill of moving pictures and vaudeville.

It is rumored that a guarantee will be put up for a return of the Quinlan Opera co. next season some time in November.

W. A. TREMAYNE.

EDMONTON

David Bispham, baritone, who announces himself as "an apostle of grand opera in English," was the feature of the Empire bill March 9-11. He was accorded an enthusiastic reception. Martin Harvey and his English co., including Miss de Silva, touring Canada under the direction of the Canadian Theater Organization Co., Ltd., in The Only Way March 12-14. Play and players were welcomed by capacity houses.

At Pantages Theater Harnold's Animal Actors were featured in A Hot Time in Dorville March 9, and the week. The added attraction was Barrows, Lancaster and co. in The Jolly Jollies.

The Permanent Players presented Over Night at the Lyceum, with Edward Hearne and Irene Lorton in the principal roles the week of March 9, playing to good business.

Madame Clara Butt and Kennerly Rumford appeared at a second joint recital in Empire auditorium the evening of March 7 in response to requests for those who were unable to hear them March 6. Three thousand tickets were sold for the two concerts.

Martin Harvey was the principal speaker at a luncheon by the Canadian Club of Edmonton the afternoon of March 13.

Dr. Vogt, of Toronto, has been appointed chief adjudicator for the Seventh Alberta Musical Festival in Edmonton May 19-21. The City Council of Edmonton has made a grant of $500 to the Festival Fund.

CALGARY

For their fifth concert the Calgary Symphony Orchestra played the most exacting programme they have yet attempted. Their success reflects credit on Max Well, their conductor, and themselves.

Martin Harvey with his London co. played The Only Way at the Sherman Grand March 10, 11, and had to turn business away. He plays a return engagement in about three weeks. A more perfect performance than his Sidney Carton can scarcely be conceived. His support, without exception, is splendid.

The Lyric had a very clever bill of Pantages vaudeville March 9-14. Danny Simmons, the military hobo, is one of the finest laugh provokers we have seen. Herr Bolke's act, Orop, is very mystifying. The Hawaiian Serenaders, Tozan and Geneva, Comer and Sloane, and the De Alberts all pleased.

GEORGE PEARSE.

OTTAWA

Lawson Butt and R. E. Anson presented Nobody's Daughter at the Russell March 11, and matinee, giving very fine production to large and pleased audiences.

Broadway Jones March 13-14, and matinee, gave best of satisfaction to large audiences.

Nat C. Goodwin in Never Say Die March 19-21. The Red Rose March 23, 25.

Bert Melrose, the Dare Devil Clown, and Kramer and Morton scored great hits at the Dominion March 16-21 to capacity business.

The film feature at the Francais March 16-18 was Judith of Bethulia, while the feature at the Family March 16-18 was The Portrait.

J. H. DE BS.

BUFFALO

To the Star March 16-21 came Adele, with Natalie Alt in the title-role, supported by the original cast. Adele was enjoyed and was given good patronage. March 23, Stop Thief.

Forbes-Robertson in repertoire appears at the Teck this week.

The Round-Up delighted large houses at the Majestic March 16-21.

Woman Proposes headed the vaudeville offering at Shea's March 16-21, and made a big hit. The entire bill was very strong.

The bill at the Lyric March 16-21 was topped by the musical offering Seven Parisian Violets.

The Dreamland Burlesquers at the Gayety March 16-21 attracted big, delighted crowds.

The Flirting Widow met with success at the Garden March 16-21.

J. W. BARKER.

SCHENECTADY

The Progressive Girls, with Jack Reid at the head, returned to the Van Curler March 12-14, and duplicated its previous success. Little Women, with its quaint old homelike atmosphere, was thoroughly enjoyed March 16, 17. An early booking at the Van Curler, and one which is causing considerable comment, is David Warfield in The Auctioneer April 7.

Large crowds flocked to the Mohawk week of March 16-21, to find out What Happened to Mary, the second week's offering of Tim Leavens's Own Players. Gladys Malvern had her first real opportunity to show her caliber, and, although suffering from a cold, acquitted herself most acceptably. The production compared favorably with that of the road show seen here earlier in the season.

"Tom" Moffett, for a number of years treasurer at the Mohawk, has accepted a similar position with Harmanus Bleecker Hall, Albany.

Fixing It Up, an original comedy by Samuel Rubens, was presented for the first time March 12 by local talent. The sketch is replete with sparkling humor, and although crude in spots "got over" well. Much credit for its success is due the principals who displayed real histrionic ability.

NAT. BAER.

SEATTLE

The attraction at the Moore was Emma Trentini, supported by an excellent co., in The Firefly March 9-14, which opened to a large audience. The performance was thoroughly enjoyed and the applause was liberal.

At the Seattle Lena Rivers March 9-13 was given a good presentation, with Adda Dun in the title-role, before houses averaging fair business.

Nearly a Hero, March 9-15 was presented with snap and vim by an efficient co. at the Tivoli before fair business.

At the Orpheum Olga Nethersole and vaudeville March 9-14. At the Empress The Top o' the World Dancers and vaudeville. At the Pantages Captain Jack's Polar Bears and vaudeville.

In business circles an optimistic feeling prevails. The passage of the Alaska Railroad bill in Congress will have a beneficial effect on trade. There will be a big celebration in Seattle on March 21 to commemorate the event.

BENJAMIN F. MESSERVEY.

SAN DIEGO

Henrietta Crossman came to the Spreckles March 8 in The Tongues of Men, giving general satisfaction to a fair audience, followed by the All-Star Athletic Tournament. Eddie Welch, who was billed as one of the headliners, refused to appear at the last moment, disappointing a great many who had wished to see the little fellow in action.

The new Southern Stock co., headed by Edna Marshall, opened the week of March 9 at the Empress Theater in The Squaw Man. The co. is a well-balanced one, and is sure to become favorites in San Diego. George V. Dill was especially pleasing in the title-role, Edna Marshall, in the part of Diana, was also well received.

Little Hip and Napoleon, the Great, headed a fair bill at the Savoy week of March 9.

The Musical Stock co. at the Gaiety offered The Honeymooners for the week of March 9 to capacity business.

Ralph Marie, the Pathe representative, has been in the city talking pictures of the Panama-California Exposition and local scenes to be shown in the Pathe Weekly.

Tommy Getz, the popular manager of Rosena's Marriage Place, will have charge of the amusements at Coronado Tent City for the coming season. Many improvements have been put in, and Mr. Getz promises a real resort for this well-known place.

MARIE DE BEAU CHAPMAN.

SPOKANE

The revived version of The Ham Tree, with the veterans, McIntyre and Heath, played to capacity business at the Auditorium March 8 and 9. The fun of this pair has lost the same spontaneity and humor as of old, and Spokane theatergoers paid the homage.

Details of incorporating the Peerless Theater Company which is building a large and handsome moving picture house in Spokane, have been completed. Incorporators are: O. E. Shomber, W. A. Adair, Herbert Vierich, Lester P. Edge, and L. F. Reinhard. An architect is supervising the remodeling of the Eagle Building, on a choice downtown location, for the new theater. The company is capitalized for $100,000, and O. E. Shomber is manager. One of the features of the house will be the largest pipe organ in Spokane.

Commencing this week, Saturday replaced Sunday as the day for the weekly change of bills at the Orpheum, home of the S. and C. Circuit in Spokane. Manager Joseph Muller states that the innovation is popular with patrons of the house.

W. B. MCCREA.

IOWA FALLS

Little Women, under the management of William Brady, was at the Metropolitan March 11. Margery Taylor plays the part of Jo. Eleanor Carey as Aunt March is to be remembered in this State as formerly playing the character parts with the Princess Stock co. at Des Moines. The cast, on the whole, very good. They played to a fair audience.

Within the Law at the Metropolitan March 14 played to a large business and more than pleased. Grace Dunbar Nile is playing the part of Mary Turner, and Harry K. Hamilton the part of Jo Garson.

The new theater at Eagle Grove, Ia., was recently opened to the public. It has been built on the site of the old theater which burned some time ago. The cost was about $28,000.

The Turning Point, which has been under the management of N. S. Scoville, closed recently, and the management has taken up The Maid and the Minister.

The local Fire Department has leased Metropolitan Moving Picture House, in this city, for the week of March 23. The proceeds will go entirely for the Department's needs.

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Former members of the Andrews Opera co., who several years ago colonized among the apple orchards at Medford, Ore., have formed the Boston Ideal Opera co., and will tour between Medford and Arizona. They will present Fra Diavolo, Chimes of Normandy, and other operas of that time and type. Among the members of the co. are Mr. and Mrs. A. C. Burgess, Mrs. Charles Haselrigg, Mr. and Mrs. W. E. Quisenberry, Robert Burgess, and Frank Burgess.

The town of Ashland, in the apple district of Oregon, will have a new first-class theater by the end of January, 1915. Robert Vining is the promoter.

Extremes met at the Heilig last week when The Inside of the White Slave Traffic films gave way on the night of March 10 to Fritz Kreisler and a fashionable audience that packed the theater. The white slave films, at the end of seven days of continuous, from 1 to 10.30 P.M., had exhausted ten 2,000-ticket reels, and was still turning them away by hundreds every night. The great success of the pictures in Portland is due in part to the fight in court brought about by adverse action on the part of the Board of Censorship.

Miss Jimmy Valentine appeared at the Baker, Twice before have the Baker Players offered this piece, yet the audiences of the week were as big and as interested as ever.

A playlet, To Save One Girl, headed a bill of evenly good merit at the Orpheum last week. The Kaufman Brothers, in blackface nonsense, and Mlndell Kingston and George Ebner in singing, dancing, and "kidding," shared the popular favor.

Four performances at the Empress on Sunday, March 8, aggregated 10,000 paid admissions. The occasion was a double bill, made possible by the change of opening-day from Monday to Sunday, which resulted last week in overlapping of bills. The Reesow Midgets were the headliners of the new bill. Close seconds in popularity were Hazel Berke and Alex Korse in song and piano.

The Priestess of Kama, with airily clad dancers and spectacular lighting effects, satisfied those who went to Pantages last week with the expectation of seeing something uncommon in vaudeville. Miss Weston and Miss Leon, billed as personality girls, were approved by the public.

The Merry Monarchs was the name given to the hodgepodge of music, comedy, and specialties at the Lyric last week. The songs by Dorothy Raymond and Edna Marble were heartily encored. An added attraction was the Royal Russian Ladies' Band.

On St. Patrick's afternoon, the Baker Players gave an excellent performance of Kathleen Mavourneen, for the benefit of the recently organized Theatrical Benevolent Association.

Dorothy Daphne Lewis, a contralto of more than ordinary ability, is proving a valuable added feature to the motion picture programme at the Globe.

Hazel Berke, billed at the Empress as the child Melba, sang at the recent meeting of the Monday Musical Club, to an audience of two hundred musicians. She also gave an exhibition of her talent before the Portland Ad Club, at the regular weekly meeting of that organization.

JOHN F. LOGAN.

DES MOINES

Montgomery and Stone packed the Berchel for two performances March 11, and proved as big hits as ever. Helen Falconer, in the part created for Elsie Janis, did splendid work.

Al. G. Field's Minstrels played to capacity houses March 13. Ben-Hur March 16-18. Little Women week of March 23.

The Nash Stock co. at the Majestic, gave The Blue Mouse for their opening week to good-sized audiences at all performances. Claudia White in the title-role was very pleasing, while the other characters were well cared for.

The Canoe Girls held honor position at the Empress March 8-11, with Merian's Canine Pantomime co. March 11-14, to large audiences at all performances. Other acts were pleasing.

A. KAHN.

DENVER

Milestones at the Broadway March 16-21 was strongly recommended by the Drama League, and was well attended. Unusually good characterization and clever dialogue added much to the unique scene plan. March 22-25, The Honeymoon Express.

The Deep Purple at the Tabor March 15-21 pleased. Courtenay Morgan as Frisco Kate was excellent. March 22-28, Grace Russell's Minstrel Maids.

Manager Woodward signalized the nineteenth week at the Denham with Madame X, seen for the first time in Denver at popular prices. Eva Lanz proved to be as capable of handling emotional roles as lighter parts. This week, Get-Rich-Quick Wallingford.

The Orpheum did good business March 16-22 with a long bill containing three playlets, the best of which was Sergeant Bagby.

Father O'Ryan at a meeting of the Drama League expressed himself as keenly opposed to commercialized vice on the stage, and pleaded for American drama of the soil. The League is planning a play contest open to all residents of Colorado.

The last concert of the Black Series at the Auditorium March 20, with Julia Culp and Wilhelm Bachaus.

Amateurs have been active. Pygmalion and Galatea was creditably played at the East Side High School. Cupid Abroad, for the benefit of St. Catherine's Church, was seen at the Women's Club March 17. The University of Colorado Dramatic Club presented Arms and the Man at the Curran, Boulder, Colo., March 13.

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DATES AHEAD

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DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. Jan. 5—indef.
ALONG Came Ruth (Henry W. Savage): N.Y.C. Feb. 23—indef.
ANGLIN, Margaret: N.Y.C. 16—indef.
ARLISS, George (Liebler Co.): Dayton, O., 25. Ft. Wayne, Ind., 26. Grand Rapids, Mich., 27, 28.
AT Bay (Messrs. Shubert): Chgo. 22—indef.
BABY Mine (Wm. A. Brady): York, Pa., 25.
BABY Mine (Wm. A. Brady): Salisbury, Md., 25. Easton 26, Cambridge 27, Annapolis 28.
BARRYMORE, Ethel (Chas. Frohman): Lansing, Mich., 25, Ann Arbor 26, Ft. Wayne, Ind., 27, Erie, Pa., 28, Toronto 30-April 4.
BEN-HUR (Klaw and Erlanger): Clinton, Ia., 25, 26, Davenport 27, 28, Ottumwa 30, 31.
BIRD of Paradise (Oliver Morosco): Cleveland 23-28, Buffalo 30-April 4, London, Ont., Can., 6, Hamilton 7, 8.
BLUE Bird (Messrs. Shubert): Portland, Ore., 23-28.
BROADWAY Jones (W. Fred Mason): Glens Falls, N. Y., 25, Albany 26-28.
BUNTY Pulls the Strings: Kalamazoo, Mich., 25.
BURKE, Billie (Chas. Frohman): Plainfield, N. J., 26, N.Y.C. 23—indef.
BUTTERFLY on the Wheel (Fred A. Hayward): Nashua, N. H., 25, Franklin 26, Concord 27, Dover 28.
CHANGE (Walter Hast): Washington 23-28.
CLARKE Harry Corson, and Margaret Dale Owen: Bradford, England, April 6-11, Newcastle 13-18, Glasgow, Scotland, 20-25, Dundee 27-May 1.
CROSMAN, Henrietta (Maurice Campbell): Frisco 16-28.
DADDY Long Legs (Henry Miller): Chgo. 16—indef.
DAMAGED Goods (Richard Bennett): Detroit 23-28.
DIVORCE Question (Rowland and Clifford): Chgo. 9-28.
DIVORCE Question (Rowland and Clifford): Louisville, Ky., 23-28, St. Louis 30-April 4.
DREW, John (Chas. Frohman): Houston, Tex., 25, Austin 26, San Antonio 27, 28, Waco 30, Dallas 31, April 1, Ft. Worth 2, Oklahoma City, Okla., 3, 4.
EAST Lynne (H. N. Manley): Danbury, Conn., 25, Brewster, N. Y., 26, Tuckahoe 27, White Plains 28.
EVERYWOMAN (Henry W. Savage): Norfolk, Va., 25, 26, Richmond 27, 28, Cumberland, Md., 30, 31.
EXCUSE Me: Chgo. 27-April 4.
FANNY'S First Play (Messrs. Shubert): Boston 2—indef.
FERGUSON, Elsie (Klaw and Erlanger): Phila. 16-28.
FINE Feathers (H. H. Frazee): Waterbury, Conn., 25, New London 26, Lowell, Mass., 27, Newport, R. I., 28, Hartford, Conn., 30-April 1, Willimantic 2, New Haven 3, 4, Bridgeport 6, Meriden 7, Worcester, Mass., 8.
FISKE, Mrs. (Harrison Grey Fiske): Cleveland 23-28.
FORBES-Robertson (Messrs. Shubert): Buffalo 23-28, Pittsburgh 30-April 4.
GARDEN of Allah (Liebler Co.): Columbus, O., 23-28.
GILMORE, Paul: New Orleans, La., 29-April 4.
GIRL and the Stampede (Merle H. Norton): Ada, Okla., 25, Atoka 26, Caddo 27, Durant 28, Ardmore 30, Davis 31.
GIRL and the Tramp (Fred Byers): Electra, Tex., 26, Wichita Falls 27, Atlas, Okla., 28.
GIRL from Mumm's (C. W. Eckhardt): Cinti 23-28.
GOODWIN, Nat: Syracuse, N. Y., 24, 25, Geneva 26, Ithaca 27, Erie, Pa., 30, Youngstown, O., 31, Mansfield April 1, Toledo 2-4, Detroit, Mich., 6-11.
HELP Wanted (Oliver Morosco): N.Y.C. Feb. 2—indef.
HELP Wanted (Oliver Morosco): Chgo. Dec. 20—indef.
HENRIETTA, The (Joseph Brooks): Washington 23-28.
HIGHER Law (Oscar Graham): Groveton, Tex., 25, Trinity 26, Huntsville 27, 28, Trinity 30, Timson 31, San Antonio April 1, Bronson 2, Kirbyville 3, De Ridder, La., 4.
HILLIARD, Robert (Klaw and Erlanger): Chgo. 8-28.
HOBBS, William (Lee Shubert): Pittsburgh 23-28.
HOLY City (Sherman and Aylesworth): Dauphin, Man., Can., 25, Neepawa 26, Brandon 27, Virden 28, Moosomin, Sask., 30, Indian Head 31, Regina April 1, 2, Wetburn 3, Estevan 4, Swift Current 6, 7, Salt Lake 8.
IRISH Players: Grand Rapids, Mich., 25, Ann Arbor April 4.
IRWIN, May (Liebler Co.): Pittsburgh 23-28.
IS Marriage a Failure? (George Aylesworth): Provost, Alta., Can., 25, Kerrobert 26, Rosetown 27, Hanley, Sask., 28, Saskatoon 30, 31, Melfort April 1, Prince Albert 2, North Battleford 3, South Battleford 4, Humboldt 6, Wadena 7, Canora 8, Melville 9, Yorkton 10.
JOSEPH and His Brethren (Liebler Co.): Louisville, Ky., 23-28.
KITTY MacKay (William Elliott): N.Y.C. Jan. 7—indef.
LEOPARD'S Spots (Thomas Dixon): Waco, Tex., 25, Marlin 26, Bryan 27, Palestine 28, Jacksonville 29, Mexia 30, Corsicana April 1, Dallas 2-4, Ft. Worth 6-8.
LITTLE Lost Sister (Chas. Leeking): Bridgeport, Conn., 23-25, Waterbury 26-28, Prov., R. I., 30-April 4.
LITTLE Lost Sister (Lee D. Ellsworth): Warsaw, N. Y., 25, Newburgh 26, Middletown 27, Port Jervis 28, Susquehanna, Pa., April 2.
LITTLE Lost Sister (Geo. E. McDonald): Altoona, Pa., 25, Brookville 26, Du Bois 27, Kittanning 28, Clearfield 30, Barnesboro 31, Huntingdon April 1, Bellefonte 2, Renovo 3, Lewistown 4.
LITTLE Lost Sister (Ed. Anderson): San Antonio, Tex., 24-28, Austin 27, Waco 29, Dallas 30, Gainesville 31, Ardmore, Okla., April 1, Guthrie 2, Enid 3, Kansas City, Mo., 5-11.
LITTLE Miss Brown (Wm. A. Brady): Boston 23-April 4.
LITTLE Women (Wm. A. Brady): Des Moines, Ia., 25-27.
LITTLE Women (Wm. A. Brady): Minneapolis 23-25, St. Paul 26-28, Mankato 30, Fairmont 31, Northern April 1, Rochester 2, Winona 3, Red Wing 4.
LURE, The (Messrs. Shubert): Washington 23-28.
LURE, The (Messrs. Shubert): St. Louis 23-28.
MADAME X (A. H. Sanders): Phila., 23-25, Prov., R. I., 30-April 4.
MANGELL, Robert: Cinti., O., 23-28.
MARRYING Money (Messrs. Shubert): N.Y.C. 18—indef.
MASTER Mind (Samuel T. Burstein): Chgo. 22-April 4.
MAUDE, Cyril (Liebler Co.): N.Y.C. Nov. 3-April 25.
MILESTONES (Klaw and Erlanger): Kansas City 23-28.
MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.
MISSOURI Girl (Eastern: Merle H. Norton): Stockett, Mont., 25, Belt 26, Moore 27, Lewistown 28, Harlowton 29, Roundup 30, Broadview 31.
MISSOURI Girl (Western: Norton and Mitt): Dunsmuir, Cal., 25, Kennett 26, Anderson 27, Rhoda 28, Oroville 29, Gridley 30, Chico 31.
NAZIMOVA, Mme. (Chas. Frohman): St. Louis 22-28, Cinti. 30-April 4.
NEARLY Married (Cohan and Harris): N.Y.C. 16-28.
OFFICER 666 (Frank Holland): Phila., 23-28.
OMAR, the Tentmaker (Tully and Buckland): N.Y.C. Jan 13—indef.
PAIR of Sixes (H. H. Frazee): N.Y.C. 20—indef.
PANTHEA (Messrs. Shubert): N.Y.C. 26—indef.
PATTON, W. B. (Frank B. Smith): Sedan, Kan., 25, Caney 26, Columbus 27, Scammon 28, Garnett 30, Burlington 31, Herrington April 1, Junction City 2, Manhattan 3, Holton 4.
PEG o' My Heart (Co. A: Oliver Morosco): Montreal 23-28, Albany, N. Y., 30-April 4, Syracuse 6-11.
PEG o' My Heart (Co. B: Oliver Morosco): Dallas, Tex., 24-26, Ft. Worth 27, 28, Denison 30, Oklahoma City, Okla., 31-April 2, Muskogee 3, Tulsa 4, 5, Bartlesville 6, Joplin, Mo., 7, Springfield 8, 9.
PEG o' My Heart (Co. C: Oliver Morosco): Spokane, Wash., 24, 25, Walla Walla 26, Yakima 27, Pilensburg 28, Tacoma 30, 31, Everett April 1, Victoria, B. C., 2-4, Seattle, Wash., 5-11.
PEG o' My Heart (Co. D: Oliver Morosco): Racine, Wis., 25, Sheboygan 26, Fond du Lac 27, Madison 28, 29, Oshkosh 30, Appleton 31, Green Bay April 1, Marquette, Mich., 3, Calumet 4, Hancock 5, Ishpeming 7, Superior, Wis., 8.
PEG o' My Heart (Co. E: Oliver Morosco): Berlin, N. H., 25, St. Johnsbury, Vt., 26, Burlington 27, Barre 28, Bennington 30, Greenfield, Mass., 31, Fitchburg April 1, Keene, N. H., 2, Concord 3, Rochester 4.
PHILANDERER (Winthrop Ames): N.Y.C. Dec. 30—indef.
PILATE'S Daughter: Prov., R. I., 23-28.
POOR Little Rich Girl (Klaw and Erlanger): Boston 16—indef.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.
PRICE She Paid: Bridgewater, S. D., 25, Emery 26, Menno 28.
PRICE She Paid: Floresville, Tex., 26.
PRICE She Paid: Holly, Colo., 26, Garden City 28.
PRINCESS Theater Co. (F. Ray Comstock): Chgo. 23—indef.
PRUNELLA (Winthrop Ames): Chgo. 17—indef.
REBECCA of Sunnybrook Farm (Leffler-Bratton): Peoria, Ill., 22-25, Danville 26, Anderson, Ind., 27, Muncie 28, Dayton, O., 30-April 4.
ROBSON, May (Wm. Moore Patch): N.Y.C. 30-April 4.
ROMANCE (Chas. Dillingham): Phila., 2—indef.
ROUND-Up (R. Hardy): Rochester 23-25, Syracuse 26-28.
RULE of Three (Jos. P. Bickerton, Jr.): N.Y.C. Feb. 16—indef.
RUSSELL, Annie (Lawrence J. Anna): Phila., 23—indef.
SEVEN Keys to Baldpate (Cohan and Harris): Chgo. Feb. 16—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
SHEA, Thomas E. (A. H. Woods): Toronto 23-28, Phila. 30-April 4.
SHEPHERD of the Hills (Gaskill and MacVitty): Pittsburgh 23-28, Cinti 29-April 4.
SHEPHERD of the Hills (Gaskill and MacVitty): Herrington, Kan., 25, Manhattan 26, Wamego 27, Topeka 28, Lawrence 30, Ottawa 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Elwood, Ind., 25, Tipton 26, Frankfort 27, Lafayette 28, Kokomo 30, Peru 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Charleston, Ill., 25, Tuscola 26, Monticello 27, Decatur 28, Springfield 29, Beardstown 30, Mt. Sterling 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Oklahoma City, Okla., 25, Enid 26, El Reno 27, Shawnee 28, Tulsa 30, Caney, Kan., 31.
SOTHERN, E. H., and Julia Marlowe: Madison, Wis., 25, Milwaukee 26-28, Chgo. 30-April 11.
SPENDTHRIFT (Wee and Lambert): Staunton, Va., 25, Clifton Forge 26, Charlottesville 27, Newport News 28.
SPOONER, Cecil: N.Y.C. 23-28.
STAHL, Rose (Henry B. Harris Est.): St. Paul 23-25, Minneapolis 26-28, Sioux City, Ia., 30, Omaha, Neb., 31, April 1, Cedar Rapids, Ia., 2, Dubuque 3, Clinton 4.
STARR, Frances (David Belasco): N.Y.C. Dec. 23—indef.
STOP Thief (Cohan and Harris): Frankfort, Ky., 25, Lexington 26, 27, Middletown, O., 28, Portsmouth 30, Zanesville 31.
STOP Thief (Cohan and Harris): Buffalo 23-28, London, Ont., Can., 30, Hamilton 31.
STOP Thief (Cohan and Harris): Youngstown, O., 25, Akron 26, East Liverpool 27, New Castle 28.
STRATFORD-Upon-Avon Players (F. R. Benson): Los Angeles 23-28.
SUNBONNET Sue (Ray Bankson): Butler, Mo., 25, Pleasant Hill 26, Warrensburg 27, Ottawa, Kan., 28, Oskaloosa 30, Holton 31.
TALIAFERRO, Mabel, and Edith (Joseph Brooks): B'klyn 23-28.
TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 29, 1913—indef.
THAT Printer of Udell's (Gaskill and MacVitty): Marshfield, Wis., 25, Stevens Point 26, Merrill 27, Wausau 28.
THELMA (Henry W. Link): Storm Lake, Ia., 25, Laurens 26, Lake Park 30, Fenton 31, Ledyard April 2, Armstrong 4.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.
THOUSAND Years Ago (Messrs. Shubert): Newark, N. J., 23-28.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.
TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.
TOWN Pool (Harry Green): Sheffield, Ill., 25, Manlius 26, Erie 27.
TRAIL of the Lonesome Pine: Boston 23-28.
UNCLE Tom's Cabin (E. C. Jones): Beresford, S. D., 25, Alcester 27, Sioux City, Ia., 28.
UNCLE Tom's Cabin (Kibble and Martin): Toronto 23-28, Ottawa 30-April 1, Fulton, N. Y., 2, Binghamton 3, Scranton, Pa., 4, Phila. 6-11.
UNDER Cover (A. H. Woods): Boston Dec. 25—indef.
VIRGINIAN, The: Titusville, Pa., 25, Warren 26, Kane 27, Port Allegany 28.
VIRGINIAN, The: Martin, Tex., 25, Greenbeck 26, Teague 27, Mexia 28.
WALDMAN, Eduard (E. E. Hohnson): Clinton, Ia., 25, Rock Island, Ill., 26, Dixon 27.
WALKER, Charlotte (Klaw and Erlanger): Balto. 23-28.
WARD, Fanny (Chas. Dillingham): N.Y.C. 23-28.
WARFIELD, David (David Belasco): Phila. 16—indef.
WARNING, The (Rowland and Clifford): Kansas City, Mo., 23-28, Omaha, Neb., 29-April 1, Des Moines, Ia., 2-3, Davenport 4, Chgo. 5-11.
WHAT Happened to Mary: St. Louis 23-28.
WHIP, The (Comstock and Gest): Phila. 7—indef.
WILSON, Francis: Reading, Pa., 25.
WITHIN the Law (Selwyn and Co.): Boston Feb. 12—indef.
WITHIN the Law (Selwyn and Co.): Frisco 22-April 4.
WITHIN the Law (Selwyn and Co.): Columbus 23-25, Detroit 30-April 4.
WITHIN the Law (Central: Selwyn and Co.): Coffeyville, Kan., 25, Independence 26, Winfield 27, Arkansas City 28, Guthrie, Okla., 29, Perry 30, Pawnee 31.
WITHIN the Law (Eastern: Selwyn and Co.): Omaha, Neb., 22-28.
WITHIN the Law (Northern: Selwyn and Co.): Merrill, Wis., 26, Wausau 26, Menominee 27, Stillwater, Minn., 28, Northfield 30, Rochester 31.
WITHIN the Law (Southern: Selwyn and Co.): Greenville, Miss., 25, Greenwood 26, Yazoo City 27, Jackson 28, New Orleans, La., 30-April 4.
WITHIN the Law (Special: Selwyn and Co.): N.Y.C. 23-28, B'klyn 30-April 4.
WOLF, The (Jones and Crane): St. Marys, Mo., 25.
YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 20—indef.
ZIEGFELD Follies (Florenz Ziegfeld): N.Y.C. Jan. 28—indef.

TRAVELING STOCK

ALLEY'S Associated Players: Rome, Ga., 23-April 18.
BERRY, Jack (J. D. Proudlove): Merrill, Wis., 23-28, Grand Rapids 29-April 4.
BROOKS (V. S. Callicotte): New Ulm, Minn., 22-28.
CHASE-Lister: Corsicana, Tex., 16-28.
CORNELL-Price Players: Rockford, Ill., 23-28, Oxford 30-April 4.
DOYLE, Edward: Gardner, Mass., 23-28.
EARLE: Saginaw, Mich., 23-28, Port Huron 30-April 4.
GORDINIER Brothers: Glenwood, Mo., 23-28, Queen City 30-28.
HARRISON Theater: Pittsburg, Tex., 16-28.
HENDERSON: Boone, Ia., 23-28.
LA ROY: Fostoria, O., 23-April 4.
LEONARD Players: Ravenwood, Mo., 23-28, Parnell 26-28.
LONG, Frank E.: Two Rivers, Wis., 23-28, Menominee, Mich., 30-April 4.
LYNN: Ware, Mass., 23-28, Greenfield 30-April 4.
MAHER, Phil: Ashland, Pa., 23-28.
MARKS, Tom: Moose Jaw, Can., 23-28.
MARTIN, Leo (Windisch and Martin): Leon, Ia., 23-28, Clarinda 30-April 4.
NORWOOD Players (D. J. Nelson): Gastonia, N. C., 23-28, Charlotte 26-28.
PICKERT: Nassau, Bahama Islands, 16-28, Miami, Fla., 30-April 4.
POLAND, Jay: Louisiana, Mo., 23-28.
PRICHARD'S Select Players: St. Johns, Mich., 23-28, Greenville 30-April 4.
ROBBINS, Clint and Bessie: Deadwood, S. D., 23-28, Bellefourche 30-April 4, Sturgis 6-11.
SHANNON, Harry: Shelby, O., 23-28, Wadsworth 30-April 4, Wooster 5-11.
SHORTELL, J. H. Beasley): Warner, N. Y., 23-28.
SMITH, Charles T.: New Glasgow, N. S., 23-28.
WINNINGER, Frank: Reardstown, Ill., 23-28, Lincoln 30-April 4.
WOLFORD (E. I. Paul): Ardmore, Okla., 23-28.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Chgo. 22—indef.
ADELE (New Era Producing Co.): New Orleans, La., 23-28, Mobile, Ala., 30, Montgomery 31, Atlanta, Ga., April 4, Birmingham, Ala., 6, 7, Memphis, Tenn., 8, 9, Nashville 10, 11.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 30-March 25.
BRIAN, Donald (Chas. Frohman): Chgo. 8-April 4.
BRINGING Up Father: B'klyn 23-April 4.
BELLE of Bond Street (Messrs. Shubert): N.Y.C. 30—indef.
CARLE, Richard, and Hattie Williams (Chas. Frohman): Phil. 16-28, Washington 30-April 4.
CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 15—indef.
DINGBATS, The (Leffler-Bratton): Buffalo 23-28, Cleveland 30, April 4, Toledo 6-11.
ELTINGE, Julian (A. H. Woods): N.Y.C. 16—indef.
FIREFLY (Jack Shoemaker): Meadville, Pa., 25, Greenville 26, Ashtabula 27, Youngstown, O., 28.
GORDON, Kitty (Oliver Morosco): Boston 16—indef.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): Boston Feb. 16—indef.
HONEYMOON Express (Messrs. Shubert): Denver 23-28, Los Angeles 30-April 4.
KOLB and Dill (George Mooser): Chgo. 2—indef.
LITTLE Cafe (Klaw and Erlanger): Boston 16—indef.
LITTLE Millionaire (Howard Leigh): Shawnee, Okla., 25, Holdenville 26, Henrietta 27, Muskogee 28, Sapulpa 29, Bartlesville 30, Pawhuska 31, Tulsa April 1.
MACDONALD, Christie (Werba and Luescher): Cinti 23-28, Detroit 30-April 4.
McINTYRE and Heath (John Cort): Winnipeg, Man., Can., 23-28, Grand Forks, N. D., 30, Brainerd, Minn., 31, Superior, Wis., April 1, Duluth, Minn., 2, 3, St. Cloud 4, Minneapolis 5-11.
MADAME Moselle (Chase and Everall): Detroit 23-28.
MAHARAJAH of Duchess: Newark, N. J., 23-28.
MAIDS of Athens (Henry W. Savage): N.Y.C. 19—indef.
MERRY Gambol: Los Angeles 16-28.
MIDNIGHT Girl (Messrs. Shubert): N.Y.C. Feb. 23—indef.
MODERN Eve (Mort Singer): New Orleans, La., 23-28, Hattiesburg, Miss., 30, Meridian 31, Tuscaloosa, Ala., April 1, Columbus, Miss., 2, Greenwood 3, Greenville 4.
MONTGOMERY and Stone (Chas. Dillingham): Milwaukee, 23-28, Grand Rapids, Mich., 31, April 1.
MUTT and Jeff in Panama (Co. E: A. Mackenzie): Johnsonburg, Pa., 25, Ramey 26, Lock Haven 27, Williamsport 28, Sunbury 30, Shamokin 31.
NEWLYWEDS and Their Baby (Leffler-Bratton): Bloomington, Ill., 25, Peoria 26-28, Chgo. 29-April 18.
OSCAR and Adolph: Detroit 23-28.
PASSING Show of 1913 (Messrs. Shubert): Chgo. Dec. 28-March 28.
PLEASURE Seekers (Fields and Lew): Phila. 16—indef.
QUEEN of the Movies (Thomas W. Ryley): N.Y.C. Jan. 12—indef.
RED Rose (W. J. Derthick): Ottawa, Ont., Can., 24, 25, Cadensburg, N. Y., 26, Malone 27, Plattsburg 28, Montreal 30-April 4, Burlington, Vt., 6, St. Albans 7, Sherbrooke, Que., Can., 8.
RED Widow (Phillip H. Niven): Sharon, Pa., 25, Alliance, O., 26, Mansfield 27, Lima 28, Tiffin 30, Norwalk 31, Sandusky April 1, Fremont 2, Adrian, Mich., 3, Lansing 4, Battle Creek 6, Jackson 6, Ann Arbor 7, Flint 8.
RING, Blanche (Frederic McKay): B'klyn 23-28.
ROSE Maid (Frank C. Payne): Darlington, S. C., 25, Florence 26, Sumter 27, Columbia 28, Abbeville 30, Greenville 31, Spartanburg April 1, SANDERSON, Julia (Chas. Frohman): Toronto 23-28, Buffalo 30-April 4.
SARI (Henry W. Savage): N.Y.C. Jan. 23—indef.
SEPTEMBER Morn (Rowland and Clifford): Quincy, Ill., 25, Centreville 26, Alton 27, Burlington 28, Cedar Rapids 29, Cedar Falls 30, Indianapolis, Ind., 31, Deborah, Ia., April 1, Iowa Falls 2, Sioux Falls, S. D., 3, Sioux City, Ia., 4.
SEPTEMBER Morn (Rowland and Clifford): Chgo. Dec. 14—indef.
SEVEN Hours in New York (Wee and Lambert): Hagerstown, Md., 25, Oxford 26, Weldon 27, Petersburg, Va., 28.
SUNNY South (J. C. Rockwell): Athol, Mass., 26, Newmarket, N. H., 27, Kennebunk, Me., 28, Sanford 30, Farmington, N. H., 31, Conway April 1, Bridgton, Me., 2, Norway 3, Bethel 4, Fryeburg 6, Fitton 7, Kingfield 8.
WHEN Dreams Come True (P. Bartholomae): Toronto 23-28.
WHIRL of the World (Messrs. Shubert): N.Y.C. Jan. 12—indef.
ZIEGFELD Follies (Florenz Ziegfeld): Mason City, Ia., 25, Jacksonville, Fla., 25, Savannah, Ga., 27, Charleston, S. C., 28.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.
EVANS, George: Rocky Bar (Idaho Show): Salt Lake 23-28.
FIELD'S, Al. G. (Edw. Conard): Bartlesville, Okla., 25, Coffeyville, Kan., 26, Parsons 27, Pittsburg 28.
O'BRIEN, Neil (O. F. Hyde): Chattanooga, Tenn., 25, Knoxville 26, Asheville, N. C., 27, Bristol, Tenn., 28, Bluefield, W. Va., 30, Huntington 31, Parkersburg April 1, Wheeling 3, Clarksburg 4, Fairmont 6, Greensburg, Pa., 7, Washington 8, Harrisburg 9, Chambersburg, Md., 10, Allentown 11.

BURLESQUE COLUMBIA WHEEL

AMERICAN, Beauties (Dave Goran): Newark 23-28, Phila. 30-April 4.
Al. Reeves's Beauty Show (Al. Reeves): Indianapolis 23-28, Chgo. 30-April 4.
BEAUTY Parade (Ed. Schaffer): Omaha 23-28.
BEAUTY Youth and Folly (Wm. V. Jennings): Cinti. 23-28, Louisville 30-April 4.
BEHMAN Show (Jack Singer): Wash. 23-28, Pittsburgh 30-April 4.
BELLES of Beauty, Row (Harry F. Dixon): Prov., R. I., 23-28, Boston 30-April 4.
BEN WELCH (Joe Lapowski): Bridgeport 23-25, Prov., R. I., 26-28, N.Y.C. 30-April 4.
BIG Jubilee (Jas. Weeden): Syracuse 23-25, Utica 26-28, Montreal 30-April 4.
BILLY Watson's Big Show (Dave Gordon): Peterson 23-28, Newark 30-April 4.
BON Ton Girls (Frank Majestic): N.Y.C. 23-28, Brooklyn 30-April 4.
BOWERY Girls (Geo. Harris): N.Y.C. 23-28, B'klyn 30-April 11.
BROADWAY Girls (Louis Epstein): Phila. 23-28, N.Y.C. 30-April 4.
COLLEGE Girls (Harry Hedges): Minneapolis 23-28, April 4.
COLUMBIA (J. C. Matthews): Boston 23-28, N.Y.C. 30-April 4.
CRACKERJACKS (Chas. H. Arnold): Scranton 23-25, Newburgh 26, April 4.
DREAMLAND (Dick Fuller): Rochester 23-28, Syracuse 30-April 1, Utica 2-4.
FOLLIES of the Day (Jack McNamara): Minneapolis 23-28, St. Paul 30-April 4.
GAY New Yorkers (Jake Gaisberg): Cleveland 23-28, Toledo 30-April 4.
GAYETY Girls (Bob Simons): N. O. 23-April 4.
GINGER Girls (Samuel Reinthal): Baltimore 23-28, Springfield 30-April 1, Albany 2-4.
GIRLS from Happyland (Ike Chapman): Montreal 23-28, Albany 30-April 1, Worcester 2-4.
GIRLS from Starland (Chas. Donahue): Wash. April 23-April 1.
GIRLS from the Great White Way (Dave Gordon): Peterson 23-28, Newark 30-April 4.
GOLDEN Crook (Jas. Fulton): Milwaukee 23-28, Chgo. 30-April 4.
HAPPY Widows (Wm. Fennessy): Chgo. 23-28, Detroit 30-April 4.
HARRY Hastings (Jack Levy): Scranton 23-25, Albany 26-28, N.Y.C. 30-April 4.
HONEYMOON Girls (Harry Lehr): B'klyn 23-April 4.
LIBERTY Girls (Alec. Gor-

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mon): Louisville 23-28. Indianapolis 30-April 4.
LOVE Makers (Irv. A. Miller): B'klyn 23-28. Paterson 30-April 4.
MARION'S Own (Bob Travers): Kansas City 23-28. Omaha 30-April 4.
MINER'S Big Frolic (Ed. Daley): Pittsburgh 23-28. Cleveland 30-April 4.
MOLLIE Williams (Phil Isaac): St. Louis 23-28. Kansas City 30-April 4.
QUEENS of Paris (Jos. Howard): N.Y.C. 23-28. Bridgeport 30-April 4.
ROBIE'S Big Show (Joe Robbie): Toledo 23-28. Chgo. 30-April 4.
ROSE Sydell (Harry Thompson): B'klyn 16-28. N.Y.C. 30-April 11.
ROSELAND Girls (Walter Greaves): St. Paul 23-25. Milwaukee 30-April 4.
ROSEY Posey Girls (Louis Levenstein): Chgo. 23-28. St. Louis 30-April 4.
SOCIAL Maids (Bob Cohen): Hoboken 23-28. Phila. 30-April 4.
STAR and Garter (Harry Hastings): Phila. 23-28. Balto. 30-April 4.
TAXI Girls (Louis Hurtig): N.Y.C. 16-28.
TROCADEROS (Frank Clarke): Chgo. 23-28. Cinti. 30-April 4.
VANITY Fair (Wm. S. Clark): Detroit 23-28. Toronto 30-April 4.
WATSON Sisters (Geo. Beltram): Albany 23-28. Worcester 30-28. Boston 30-April 4.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Biz Show (Billy Dunn): Binghamton 23-28. Schenectady 30-April 1. Holyoke 2. Pittsfield 30-April 1. Holyoke 2.
BROADWAY Belles (Jos. Oppenheim): Detroit 23-28. Toronto 30-April 4.
CRUSOE Girls (Chas. Rotsten): Phila. 23-28. Pittsburg 30-April 4.
DANDY Girls (Chas. Crowell): Kansas City 23-28.
EVA Mull's Big Beauty (Lewis Talbot): Indianapolis 23-28. St. Louis 30-April 4.
FOLLIES of Pleasure (Babe Bernstein): Trenton 23-28. Phila. 30-April 4.
GIRLS from the Follies (Harry Strauss): Buffalo 23-28. Binghamton 30-April 1. Schenectady 2-4.
GIRLS from Joyland (Lou Stark): Toronto 23-28. Buffalo 30-April 4.
HIGH Life Girls (Frank Calder): Chgo. 16-28. Detroit 30-April 4.
HONEY Girls (Bernard and Reisner): Cleveland 23-28. Cinti. 30-April 4.
MAY Howard's Girls of All Nations (J. D. Barton): Phila. 23-28. Trenton 30-April 4.
MIRTH Makers (Hatch and Beatty): N.Y.C. 16-28. Phila. 30-April 4.
MISCHIEF Makers (Jean Bedini): N.Y.C. 23-April 4.
MONTE Carlo Girls (Tom Sullivan): Pittsfield 23-25. Holyoke 26-28. Boston 30-April 11.
PARISIAN Beauties (Sam Williams): Cinti. 23-28. Indianapolis 30-April 4.
PROGRESSIVE Girls (Jack Reid): Boston 23-April 4.
QUEENS of Cabaret (Sutter and Leavitt): Boston 16-28. N.Y.C. 30-April 11.
REVIEW Girls (Morris Weinstock): St. Louis 23-28. Kansas City 30-April 4.
STARS of Burlesque (W. B. Bentley): Chgo. 30-April 11.
TANGO Girls (Chas. Taylor): Chgo. 23-April 4.
TRIP to Paris (Harry G. Lake): Pittsburgh 23-28. Cleveland 30-April 4.

CIRCUS

BARNES, Al. G.: Roseburg, Ore., April 5.
BARNUM and Bailey: N.Y.C. 21—indef.
GREAT American Shows (Miller Brothers): New Kensington, Pa., April 28.
GREAT Sutton Shows (F. M. Sutton): Madison, Ill., April 11—indef.
RINGLING Brothers: Chgo. April 11—indef.

MISCELLANEOUS

PAVLOWA: Chgo. 23-28. Pittsburgh 31, Balto. April 2.
RENO, Edward, the Magician: Reynolds, Ind., April 2. Vincennes 4, Princeton 5.
TANGUAY, Eva: Keokuk, Ia., 23.
THAW, Evelyn Nesbit: Los Angeles 23-28.
THURSTON, the Magician (Jack Gross): Balto. 23-28. Wilmington, N. C., 30-April 4. Trenton 5-6. Phila. 6-11.

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WOMEN

Aspinwall, M., May E. Anderson, Mrs. Leslie Adams, Adra Ainslee, Nita Allen.
Bailey, Oliver, Mrs. Clara Blaisdell, Jane Babcock, Miss Teddy Buckley.
Clifford, Marie.
Durand, Maud.
Ellison, Jennie, Mrs. David Elwyn.
Fellows, Mollie, Vera Fulcher.
Gilmour, Lela, Payson Graham.
Harlan, Pauline, Ethel Hamrick, Carroll Hamilton, Margaret Hagan, Mary Hampton, Jackson, Muriel, Keane, Mattie, Vera King, Lydia Knoll, Lee, Lu, Mrs. E. Laird, Marvey, J. Adele Moran, Ethel Morrey, Lillian Mortimer, Vivian Martin, E. B. Masters, Harriet Miller, Phebe MacDonald, Mrs. E. H. McDonald, Nelson, Jeanette, Livia Nye, Powell, Mabel, Nellie Payne, Russell, Helen, Peggy Roderick, Geraldine Russell, Shannon, Inez, Charlotte Severson, Katharine Stanton, Thornton, Phyllis, Mrs. Arthur Sheden, Williams, Crystal.

MEN

Andrews, Ferd, Bonnell, Henry, G. H. W. Brets, Harry D. Blakemore, Theo, Babcock, Byron Beagdus, Elmer H. Brown, Jack Barnes, Lawrence Brooks, Geo. Barr, Frank G. Bond, Jno. Burton, Geo. Brockahan, Callahan, Tom, Joe Carter, Donnetti, Frank, Edw. De Verna, Wm. P. De Grasse, Harold De Becker, Edmundson, Jas. A., W. E. Ely, Gerald Emerson, Fidanes, C. Groshelm, Jos., Cecil Grezzdell, J. R. Gillies, Ben. F. Grinnell, Billy Groves, Hugh Griffiths, Harris, Wadsworth, Arthur Huston, Geo. P. Harris, Chas. Hartley, Gordon Hamilton, Hapley Holmes, Hawley Hathaway, Roy Hollingshead, Oscar Hodge, Haight and Deane, Ingraham, M., Jude, Wm. P., Mr. Judson, D. M. Jones, Kelly, Jos., Francis Kenley, Leslie, Arthur, Corwin Lankmoor, Harry Linkey, Geo. La Selle, Millikan, Wm., Frederick Mackay, Jas. Mack, Sam Morrarty, L. E. Magner, Armand Meinotte, Matt Mosher, Wm. McVey, Jas. McMillen, Albert MacConnie, Benedict MacQuarrie, Hugh B. McCormick, Polhemus, Howard E., Chas. Pullin, Henry Pemberton, Radford, Chas. E. F. Rush, Douglas W. Ross, Raymond Ripley, Thos. Ross, Ewen, Thos. Gus. Schaefer, R. Sterling, Hugh Southgate, E. Scott, Jno. Saintpolis, Jas. Susan, Taber, Richard, Veronee, J. L., Frederick Van Brunseleer, Wood, Lewis, Jos. Walsh, Yapp, Cecil.

PROVIDENCE

Empire Theater to Show Motion Pictures After Long Success as Stock House

This has been a week devoted to the return of former successes. Within the Law, which packed the Opera House in January, came back for the entire week and repeated its former success. The co., headed by Catherine Tower, and including George A. Wright, George B. Leffingwell, W. J. Brady, and Marie Fitzgerald, all merited and received special praise.

This week's attraction is a miracle play, Pilate's Daughter, by Rev. Francis L. Kensel. The co. numbers fifty people, all women. Father Kensel is a priest at Roxbury, Mass., and his play has been a Lenten feature in Roxbury for eleven years. It has drawn patronage from all over Massachusetts, and managers have long sought the professional rights. It is only this year that the author has been persuaded to allow its professional production. The Albaa co., George H. Brennan managing director, are the producers.

The attraction at the Colonial March 16-21 was The Butterfly on the Wheel, which has been played here before by a different co. The present co., while not up to the high standard of the former one, presented the play in a praiseworthy manner and received fair patronage. Charlotte Lilliart played the leading role. Week of March 23-28 Bartley Campbell's The White Slave.

Keith's presented a fine bill the past week to full patronage. Jesse Lasky's Three Beautiful Types, Harry Kelly and Lee Harrison, Four Bards, and Chieftain Caupolican were the headliners.

Chieftain Caupolican addressed the weekly luncheon of the Chamber of Commerce, speaking on the Monroe Doctrine and the South American Indian.

The Empire Theater Stock co. played In the Bishop's Carriage. Good houses prevailed. The Empire will soon be under a new policy. Saltz and Nathanson have arranged with Messrs. Albee and Lovenberg, of Keith's, to present feature photoplays. The two firms have also announced a new $75,000 moving picture house.

The Ginger Girls stirred things up at the Westminster, and played to one of the best weeks of the season. Colored wigs and trouser skirts were displayed not only on the stage, but on the street, and were a strong attraction.

E. H. COLEMAN.

JERSEY CITY

A Fool There Was drew large business to the Majestic Theater March 16-21. The House of Bondage March 23-28.

The Graham Players are real favorites at the Academy of Music, and as a stock co. appear to good advantage in well-staged plays. No Wedding Bells for Her was a winner March 16-21. Eugenie Campbell, Richard Ross, and J. Emmett Driscoll were especially good.

The Hat Shop, a clever musical sketch, was the headliner act at the Orpheum Theater March 16-21, where the business is immense.

The Gayety Theater (Hoboken) Stock co. gave a fine rendition of The Time, the Place and the Girl March 16-21 to very good patronage.

The Broadway Girls were at the Empire Theater, Hoboken, March 16-21 to great business.

A big bill was offered at the Hudson Theater, Union Hill, March 16-21. California is a big musical act, with a number of people, handsome scenery, and wardrobe, and made a hit. William Cahill was also well received, and the balance of the programme is of equal merit.

Leslie Morey's Players made another hit at the Broadway Theater, Bayonne, March 16-21 in The Girl from Rector's to packed houses.

WALTER C. SMITH.

ALBANY

Fiske O'Hara, who has not been seen at a local theater in some years, appeared at Harmanus Bleecker Hall March 19 in In Old Dublin. Way Down East March 23-25. Broadway Jones March 27, 28.

At the Empire the Columbia Burlesquers, with Harry Cooper, June Mills, Abe Leavitt, and Joe Emerson, and a pretty and lively chorus pleased packed houses March 16-18. Bert Baker, supported by The Boy Ten aggregation of burlesquers, with Babe La Tour and an exceptionally strong olio, filled the week out. March 19-21, to tremendous business.

Robert Fulgora, William Schilling and co., Three Romanoffs, Five Shannons, and La Graciosa were the principal drawing cards at Proctor's Grand.

GEORGE W. HENNICK.

NEW ORLEANS

Ziegfeld Follies was the attraction at the Tulane March 15-21. Large audiences were in evidence during the week, and the performance was in every sense a success. Adele March 22-28.

At the Crescent for week of March 15-21, The Girl of the Underworld proved a popular drawing card. A Modern Eve March 22-28.

The features at the Orpheum for week of March 16-22 were: Taylor Granville and Laura Pierpont, William J. Dooley, Law and Mollie Hunting, and Marshall Montgomery.

A good bill prevailed at the Lafayette March 15-21, with the following features: Belmont and Harl, Faye and Tonnien, and Richard Carroll co.

The numerous motion picture houses continue popular.

J. M. QUINTERO.

ATLANTIC CITY

Ernest Truex Scores Triumph in "The Dummy," New Detective Play

Ernest Truex, in the part of a young boy of about fifteen, scored an exceptional acting accomplishment in The Dummy here on Thursday, March 12, the night of the first performance.

The play is by Harriet Ford and Harvey O'Higgins. It deals with a big detective, who is searching for the kidnapped child of an estranged couple. Applying for a boy, he becomes attached to a young prodigy with a desire for detective work. The boy is put on the trail of the lost child. By playing the part of the deaf mute son of a Chicago millionaire, his Bowery dialect is concealed. There are variations to this role that make it popularly appealing, as well as good acting. The cast is able in all respects—one of the finest for acting ensemble—of the season.

Chal Fisher	Arthur S. Hohl
Jim Corcoran	John H. Wheeler
Walter Habbing	Joseph Brennan
Barney Cook	Ernest Truex
Agnes Meredith	Helen Macbeth
Trumbell Meredith	Frank Connor
Beryl Meredith	Joyce Fair
Rose Hart	Ada Dwyer
Spider Hart	Edward Ellis
Pat Geoghan	Joseph Tuohy
Sidney Simonson	Charles Mylott
Waiter	Nicholas Judeis

The Nixon Theater, which has been devoted to photoplays during the Winter, will return to vaudeville at the Nixon popular-price standard on March 16, with the Graham-McGet playlet as the feature.

William Collier is to play in Atlantic City for the third time this season, each time in a different play. The new piece, Forward, March 1 will be presented at the Apollo on Easter week April 13.

ARTHUR G. WALKER.

INDIANAPOLIS

Mantell in Shakespeare Prospers, Following Upon Heels of White Slave Play

English's offered one of the dramatic treats of the season in George Arliss, who appeared here for the first time in Disraeli March 2-7. Press and public united in high praise of Mr. Arliss, his excellent co., and the play.

Following came Daddy Long Legs to good business March 9-11. This new play in which Henry Miller is featuring Ruth Chatterton made a lasting impression.

Large audiences greeted Christie Macdonald, dainty and winsome as of yore, in Sweethearts March 12-14. Carl Gantvoort's rich, beautiful voice was one of the pleasing features, as was the comedy of Tom McNaughton, Lionel Walsh, and Robert O'Connor. Joseph and His Brethren March 16-21.

The Traffic at the Shubert Murat March 2-9 did not fare so well at the hands of the critics, but the engagement of Robert Mantell who followed in a Shakespearean repertoire March 9-14, turned the thoughts of the public to higher and better things of an artistic and interesting nature, and a prosperous week of business was the result.

Pavlowa, seen here earlier in the season in the Ona B. Talbot Series, returned March 16 under the direction of the Mystic Shrine, and was welcomed by an audience composed of the Shriners and their friends, who filled the theater.

The Country Girl was presented by a co. of Yiddish players from the People's Theater of New York.

Mutt and Jeff in Panama, who played to capacity business at the Lyceum last September, returned for another week of big business March 9-14. The Spendthrift, seen here for the first time at popular prices, was the attraction March 16-18. The Girl from Mumm's, with Olive Vail, March 19-21. Officer 666 followed.

Lydia Barry appeared here for the first time alone, and carried off headline honors at Keith's March 16-21. Fred J. Ardath and co. in Hiram on the Farm was greeted with roars of laughter. Claude Golden, the Australian card expert; the Telegraph, the Trans-Atlantic Trio, Ken's Comedy Circus came in for a big share of applause.

Genevieve Reynolds, a well-remembered favorite of the Portsmouth Stock co. at the Majestic several years ago, renewed some old friendships during her stay here with the Robert Mantell co. last week.

Jean Adair, whose clever work in the leading role, was a big factor in the success of Beauty Is Only Skin Deep at Keith's last week, received her first real opportunity in this city when she played the title-role in Mother with such success, replacing Mary Shaw the last night of the engagement at the Murat two seasons ago.

PEARL RIXWOOD.

DETROIT

At the Garrick Theater March 16-21, Holbrook Blinn and the Princess Players stopped off on their way to Chicago, and for the first half of the week offered Hari-Kari, Pear, Fancy Free, The Fountain, and If Can Be Done, and during the latter half The Hard Man, The Kiss in the Dark, Ex-Bachelor, The Black Mask, and The Bride. This week Chance and Eyrell offer Madame Mozello with Jefferson De Angelis and Diane D'Aubrey, in the cast.

The Sunshine Girl, featuring Julia Sanderson and Joseph Cawthorn, drew fair attendance to the Detroit Opera House March 16-21. This week, Damaged Goods.

The Temple Theater boasted three headliner attractions March 16-23—Clara Morton, Bert Errol, and Homer Miles and co.—and capacity houses responded at each performance.

The Washington Players were seen in Wildfire at the Washington Theater March 16-21.

At the Lyceum Theater The Shepherd of the Hills did an excellent week's business March 15-21.

Burlesque was represented in Detroit March 15-21 by Girls from Joyland at the Cadillac, and Crackerjacks at the Gayety.

PHILIP A. MARONI.

OMAHA

At the Brandeis Otis Skinner March 9-11. Eva Tanguay March 12-14 to fair business. The Traffic opened a week's engagement March 15 to a large and interested house. It created a good deal of discussion. Within the Law week of March 23.

Eddie Foy and Family headed the programme at the Orpheum week of March 15, business, as usual, being excellent.

The College Girls drew well at the Gayety.

J. RINGWALT.

PATERSON

Gus Hill's new musical farce, Bringing Up Father, came to the Lyceum, after a week of one-night stands March 16-21, and drew crowded houses. Ross Snow headed the capable co., which was well costumed. The plot is based on the cartoons of George McManus. Bunty Pulls the Strings comes March 23-28.

At the Orpheum The American Beauties were seen March 15-21.

The Majestic, with vaudeville and pictures, and the Empire, with the latter, drew well March 15-21.

JOHN O. BUSH.

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VAUDEVILLE

Mlle. Dazie Triumphs in Sir James Barrie's Fantasy "Pantaloon"—The Gertrude Hoffman Revue Arrives

MR. AND MRS. CARTER DE HAVEN,
Coming to the Colonial Theater Next Week.

SEASONS may come and seasons may go but the picture of Dazie in Barrie's delicately spun fantasy, Pantaloon, will always have its place in our gallery of stage memories.

Pantaloon, Barrie tells us, is a plea for an ancient family. It's truth and fancy—whimsy and humanness—tenderly woven about the stage folk of years ago—the quaint, almost forgotten players of the Harlequinade.

Columbine, the daughter of the Old 'Un (Pantaloon), loves Harlequin. Columbine is a dainty sprite of the dance—she just can't "walk like the public"—and Harlequin, too, is an artist—not of the head "but lower down." Pantaloon is growing old—fearful of his waning power to make the public laugh—and Joey, (Clown), his employer, demands the daughter's hand in marriage. The lovers plead with Pantaloon, but finally Columbine consents, to save her father. So "the Old 'Un" is happy; "so happy," he tells them, "that I'll be funnier than ever—if possible." Columbine dances with drooping heart for the leering Joey when suddenly Harlequin appears. With his magic sword, he transfixes Clown and carries Fairy away in his arms.

Years pass and Pantaloon is alone by the dying embers of his fire. He is old and forgotten—"an artist, at present disengaged." Joey comes to cruelly jeer at him and the old comedian admits "they don't know me in the sausage shops—I'm just one of the public." Clown leaves Pantaloon to his memories just as the lovers return—weary and tattered—with their child, a little clown. The child rubs old Pantaloon's legs with a hot poker—Pantaloon whom the brutal Joey said would never be rubbed by a clown again. Then his unforgiveness and loneliness turn to joy. So Columbine dances again and happiness reigns once more. It's the story of humanity—life and hope passed on to the younger generation.

The spirit of Barrie's fantasy lives in Dazie's pantomimic dancing. Airily and bewitchingly as she flits through the whimsical romance, there is, too, a wistfulness and poignancy of appeal to stir the heart. The tear is there. James Kearney plays the forgotten Pantaloon with sympathy and mellow art. William C. Schrode gives a light and buoyant touch to the role of Harlequin and Harry O. Taylor portrays Clown in the proper tempo. Little Irene Boylan, too, is delightful as the little clown.

To review any other act is to step from the world of fancy to sordid reality. Mae Murray and Clifton Webb made their dancing debut at the Palace. Miss Murray—the original Brinkley girl—is of the Broadway type of attractiveness. Mr. Webb interfered with our view of Miss Murray at times, but otherwise he is forgettable. Prettily attired in pink, Miss Murray flashed upon the audience in D'Arlequin waltz. It quickly developed that she was attempting to put more, let us say seductiveness, into the dance than we had been lead to anticipate. The second number, the Brazilian Maxixe, is pretty impassioned but it remains for the Barcarole waltz to be the climax.

In the Barcarole, Miss Murray seems to interpret a sort of sliding down hill dance—with Mr. Webb in the silent role of the hill. Sometimes she leaped at the waiting Mr. Webb and then just slumped. A sort of Murray hill evolution, as it were. Anyway, make-up powder was distributed generously about Mr. Webb by the last twirl.

The Cinquant Cinquant—hurriedly rather than smoothly executed—finishes the programme, with the drummer of the dusky "European society orchestra" doing a little solo of his own.

The Murray dances aren't ballroom evolutions—*not yet.*

Cathrine Countiss, it must be confessed, disappointed us in her dramatic playlet, The Birthday Present. Remembering her playing in the past, we had expected something decidedly above the average. But the sketch is just maudlin sentimentality. Miss Countiss plays one of those ladies "whose love is stronger than any man-made laws of right or wrong." But she talks to the little child of the man and realizes the injustice she is doing to the other woman—waiting at home.

It is all very emotional. Even that staple speech "and the woman pays—and pays—and pays" is there. We would honestly like to see Miss Countiss in an act worthy of her. This does not once ring true. Outside of Anita Allen as the French maid—and she gestures too much—Miss Countiss's support is decidedly unsatisfactory.

The Avon Comedy Four have a country school comedy quartet turn. We had thought this type of act to be long forgotten. But the Avons have brought them all back—the Dutch teacher, the tough boy, the red necktied youth and the Hebrew comedian. And we had a chance to shake hands and say "howdy" to our old friend, the joke which runs:

"Name two oceans."

"Atlantic and Pacific."

"I didn't say tea companies, I said oceans."

It was indeed good to see that bit of humor getting about as spry as ever. It's been a hard winter, too.

The Eight English Roses offer a dancing act that isn't at all unattractive, even if it's conventional. They start off with one of those "In me you see——" entrance songs, kick gallery-ward with flourishes of skirts, courtesy with hands to lips and exit pleasantly. But they worked hard and started the show nicely.

Charles J. Ross told stories and imitated William Faversham, Frank Tinney and other classic actors. He called them respectful satires but they weren't very vivid. But his distinguished appearance is impressive.

"Gertrude Hoffman in Gertrude Hoffman's revue, originated and staged by Gertrude Hoffman," modestly stated the Colonial programme. In other words Miss Hoffman appeared in eleven Hoffman scenes of the Hoffman revue, assisted by twelve girls and a troupe of Arabs. More anent the Arabs later.

The opening curtain disclosed the girls. Miss Hoffman quickly appeared to imitate Ina Claire, George M. Cohan, Bert Williams, Ethel Barrymore, and Eddie Foy. The star hasn't improved in her mimic ability. Hers are not imitations as we know them after watching Cecilia Loftus. The travesty of Foy is the best of the lot. The next scene reveals a wall covered with posters, heads and portions of the chorus anatomy forming parts of the billboard advertisements. This rapidly gives way to a glimpse of the Coney Island subway in 1923, with everyone suffering from the tango craze. Miss Hoffman aims at Anna Held in the following specialty, but misses by a big margin and the spectacle Zobedie's Dream, is on. A desert sky with an odd sort of Pousee Cafe stripped color effect is the background.

It seems that Zobedie was captured by the Sheik El Madhi and forced to dance for his edification. Here Zobedie—Miss Hoffman, of course—does a serpent dance of the arms. Roshanara, the young English dancer from India—offered the same thing in New York some time ago and naturally did it infinitely better. Zobedie's dance is followed by a performance of the Sheik's followers—just plain acrobatic Arabs in real life. The tumblers offer the best moment in the revue, giving a corking performance.

This gives Miss Hoffman time to prepare for her imitation of Harry Lauder. This is unsuccessful and the subsequent one of Gaby Deslys is equally ineffective. Next comes a Japanese number in which the girls appear in negligee and dress down in the warmth of the footlights, getting their apparel out of their picture hats. The star then returns in a Bessie McCoy number—(let's see, Miss McCoy was the Yama girl, wasn't she? Time flies). Here she climbs into the orchestra pit and wields the drumsticks and other noise paraphernalia. She climbs back and the chorus girls do a bell number, with the bells attached to various parts of their costumes. The quest for melody causes the girls to lay down upon the floor and kick. Anyway, it is all in the noble cause of art, as Ralph Hers would say. After this, the star romps back as Isadora Duncan in the Blue Danube dance, with the chorus as coryphees.

It may be seen that Miss Hoffman is attempting

(*Continued on page 22.*)

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GERTRUDE HOFFMAN,
Who Brings her Revue to the Palace on Monday.

THE WEEK IN REVIEW

(*Continued from page 21.*)

considerable. She overlooks a star or two but, of course, she only has 66 minutes. If there had been time, she doubtless would have tried them all. When it comes to costumes and imitations, Miss Hoffman is absolutely fearless.

But, to be truthful, the revue is a "flash" offering. The staging is elaborate and rather pretty; indeed, it's unusually pretentious. But the whole thing is dependent upon the star's imitations—not as good as they used to be. Most of the time Miss Hoffman is imitating Miss Hoffman. The chorus lacks voice and revue is without real novelty. But Miss Hoffman did attract a box-office line which extended a block down Broadway before each performance.

As for sensations—a brief glimpse of a chubby "deckletay" September Morn climbing out of a store window and running across the stage and a few cuticle flashes in the Blue Danube number come nearest.

Thrills aren't what they used to be!

Joe Welch is a story teller worth while. His material is absolutely new and his stories sparkle with humor. We haven't heard anything funnier than his tale of his experiences on the jury and as a motorist. For instance, there's his story of the burglar who walked out of a store when no one was looking. "When he went in, it was a jewelry store," explains Welch, "When he came out it was just a store." Welch is unquestionably the best of the Hebrew character comedians. And he *doesn't* sing parodies.

Stepp, Goodrich and King have a snappy piano, banjo and singing act. Personally we don't like "nance" numbers—in which a man attempts a feministic travesty—but, otherwise, the three have a pretty good turn. The best number is "The Twentieth Century Rag," a melodic rendition of the American spirit of hurry in money making.

Should a Woman Tell? the problem playlet by the Rev. A. J. Waldron, the English vicar, isn't likely to disturb New York. It has just arrived at the Victoria.

To be brief, it is built about the question—should a woman tell her fiance of her past? The Rev. Waldron seems to think the woman should have an equal right to know the man's past. He aims at the double moral standard.

The playlet is very talky and undramatic—a kind of footlight debate. And its interpretation isn't by any means satisfactory. Russ Whytal, a sterling and able actor, best remembered as the jurist in The Witching Hour, seems lost in the exceedingly unconvincing role of the vicar. Grace Campbell gives us hope that we may see her in something better. She surely seems to have possibilities.

But Should a Woman Tell? We dunno. Anyway, we haven't time to worry over it in these busy tango days.

FREDERICK JAMES SMITH.

BALL IS BIG SUCCESS

Vaudeville Comedy Club Delightfully Celebrates at Terrace Garden

The fourth annual ball of the Vaudeville Comedy Club, held on last Thursday evening at Terrace Garden, was a joyous event. Indeed, the ball was a success.

The theatrical world was thoroughly well represented. The list of boxholders included: Albert Sanders, Elks; Everett E. Ruskay, Press Club; H. H. Plunkett, Emma Carus, Pat Rooney, Joe Wood, Joseph M. Schenck, M. S. Bentham, Max Hart, Roland West, Loney Haskell, A. J. Pickens, Homer B. Mason, Gene Hughes, W. E. Manwaring, Ray Hodgon, Harry J. Fitzgerald, Frank Bohm, James J. Morton, Ed S. Keller, Max Spiegel, Al Johnson, Harry Jolson, Jerome H. Remick and M. Shenck.

The grand march, at 11 o'clock, was the feature of the evening. At the conclusion of the dancing many went to the clubhouse on West Forty-fourth Street, where a tango breakfast was served.

Much of the success of the affair was due to the able management of W. E. Manwaring, chairman of the ball, who was assisted by a reception committee composed of James J. Morton, chairman; E. F. Albee, Pat Casey, Everett Ruskay, Homer B. Mason, Frank Bohm, Aaron Hoffman, August Dreyer, Frank J. Conroy, Dr. Louis Stern, Joseph H. Schenck, T. Roy Barnes, Frank Byron, Max Hart, Will M. Cressy, Joseph Kane, Frank Otto, Irving Berlin, Pat Rooney, Charles F. Semon, Ed Wynn, Al Jolson, Arthur Kelly, George Le Maire and Henry B. Toomer.

The floor committee numbered Harry M. Denton, chairman, and the following: Gene Hughes, Felix Adler, Arthur J. Pickens, Bernard Granville, Charles H. Smith, Sime J. Silverman, Harry J. Fitzgerald, James M. Brennan, Francis Morey, Thomas J. Gray, Phil Dalton, Ben Linn, Murray Feil, George P. Murphy, Frank O'Brien, Ralph Edwards, Roland West, Lee Harrison, Herbert Ashley, Charles Ahearn, M. S. Epstein, Al B. White, Howard Truesdell and Sam Dody.

DE HAVENS AT COLONIAL NEXT WEEK

The Colonial Theater engagement of Mr. and Mrs. Carter de Haven, scheduled for the present week, has been moved back one week. Consequently, the gay De Haven motor chariot will stand outside the Colonial stagedoor beginning next Monday.

The De Havens will come to the Palace the following week.

White, N. Y.

TRIXIE FRIGANZA.
This Week Scoring at Both the Victoria and Colonial.

GERTRUDE HOFFMAN AND REVUE MAKE THEATER RECORDS

New Figures Hung Up at Colonial and Orpheum—Little Stories of the Starliners

BY WALTER J. KINGSLEY.

WILLIAM FAVERSHAM was walking on the stage to make his debut in vaudeville at the Colonial when an acrobat on the bill cried to him::

"Mit me, cul. I hope you stop the show."

"How curious!" commented Faversham. "I hope to encourage it."

Louis Mann is all wrought up over palindromes, which, by the way, are words, phrases and sentences that read the same forwards and backwards. He was delighted when a Boston critic showed him the tombstone of Enrom Morse, whose name was a nifty palindrome. Napoleon's famous palindrome—"Able was I ere I saw Elba"—is also a Mann favorite. Send Louis a sample of this sort of verbal curiosity and you will please him mpchly.

When Goldfish, the motion picture man with Jessie L. Lasky, called up Roy L. McCardell a few days ago and rather patronisingly asked him to call upon him at the studio the nettled humorist flashed back:

"What do you want me to do? Bowl with you?"

The revue has come to "big time" vaudeville to stay.

And why not?

Gertrude Hoffman does 66 minutes of breathless excitement in her huge act and the answer is record-breaking business. At the Colonial last week the best figures ever hung up by Eva Tanguay were buried far out of sight and at the Orpheum this week Miss Hoffman is packing the great house to suffocation.

Gertrude Hoffman has shown "big time" vaudeville something new and wonderful. She and her show are incomparably worth while.

Bert Williams is over at the Bushwick Theater this week. Twice his chauffeur has lost the way from the Queensboro Bridge and Bert is only hoping that he will not fail him on Sunday evening when the $2,000 pay envelope is passed out. Williams is going stronger, if anything, in Keith vaudeville. He is billed as the "funniest man in the world" and he is funny enough to warrant the hyperbole.

Frank White, "the strong, silent man from the West," has been appointed incense bearer to John Pollock. This is not a joke, for White frequently deluges the office with a powerful scent contained in tiny flasks whose contents are, to some, highly offensive. In self-defense the stenographers burn punk back of their machines.

Hines and Fox repeated their "stopping the show" performance fourteen times at the Orpheum last week and are doing it this week at the Palace. They are absolutely sure-fire laugh getters. Vaudeville will be lucky to hold them away from the musical comedy producers.

MISS TIMMONS BOOKED

To Tour Orpheum Circuit in Robert Davis's Playlet, "New Stuff"

Irene Timmons and company are booked for a tour of the Orpheum time in the novelty sketch, New Stuff, by Robert Davis, of the Munsey publications, and author of The Welcher.

Miss Timmons opened her tour at the Chicago Palace on March 8. Layton Stark is her leading man.

Miss Timmons's tour was booked by F. W. Stoker.

HOFFMAN REVUE AT PALACE

Gertrude Hoffman and her revue will be at the Palace next week. Orford's Elephants are on the same bill.

Pat Rooney and Marion Bent will appear at the Palace shortly.

TRYING NEW ACT

Texas Guinan is Assisted by Harry Short in New Skit by Tommy Grey

Texas Guinan has shelved her plans to appear in a two-act with Herschel Hendler, and is appearing in a skit by Tommy Grey.

Harry Short is Miss Guinan's assistant in the Grey act.

Miss Guinan opened on Monday in her new act on the Poli time. M. S. Bentham is directing the tour.

Mr. Hendler is returning to vaudeville again as a single, doing his piano offering.

MISS MEYERS FOR THE "FOLLIES"

Louise Meyers has been signed by M. S. Bentham for the new Ziegfeld Follies.

Miss Meyers has been appearing with Sam Bernard for two seasons.

MISS FRIGANZA IN WEST

Comedienne to Tour Orpheum Circuit—Returning to New York for the Holidays

Trixie Friganza, who has been playing the New York theaters with striking success, is booked for the Orpheum circuit. Her routing will carry her through the summer.

Miss Friganza will be back in New York for the holidays. Christmas week will find her at the Palace again.

The comedienne played the Palace some time ago and made a hit. Two weeks ago, while playing at the Alhambra, she was called to fill a sudden vacancy on the Palace bill. There she duplicated her hit. Since a double hit is getting to be a regular thing with her, arrangements were made this week for her to be a feature of both the Colonial and Victoria bills.

DE VOY IN NEW SKETCH

Breaking In Playlet, "The Old Hag," Preparatory to New York Premiere

Emmet De Voy is now rehearsing a new playlet, The Old Hag, written by himself.

The sketch is said to have a new idea behind it and is described as a comedy with an unusual theme. The playlet will break in for the next few weeks near New York and will have its first presentation at a metropolitan theater during the week of May 4.

Mr. De Voy has the foremost role and is supported by Maud Durand, Ann Pittwood and Arthur Bell.

RE-ENTERING VARIETIES

Juliette Dika Returning to Vaudeville After Tour in "The Honeymoon Express"

Juliette Dika, who has been successfully playing Gaby Deslys's role in The Honeymoon Express on tour, is in New York, preparing for her re-entry into vaudeville.

It is expected that Miss Dika will be seen in the near future in a new act.

MORTON REUNION AT ORPHEUM

The Brooklyn Orpheum will be the scene of the Morton family reunion during Easter week.

Sam and Kitty Morton will offer their Back to Where They Started; Paul Morton, aided by Naomi Glass, will present My Lady of the Bungalow and Clara Morton will have her song offering. Then the Four Mortons will re-unite once more for the week in their old act.

DANCERS RETAINED SECOND WEEK

Owing to their unusual hit in dances at the Palace Theater last week, Mae Murray and Clifton Webb were retained by the management for the present week.

There is a strong possibility that Miss Murray and Mr. Webb may hold over for a third week.

[illegible]-BALL GOING ABROAD

Ray Elinore Ball, the violiniste, is leaving vaudeville late in May. She then goes abroad and will spend the Summer months studying violin music on the Continent.

Miss Ball will return to vaudeville in the Fall.

"PERSIAN GARDEN" THROUGH SOUTH

Louis Simon will play six weeks in the big Southern cities before sailing away to England with his company.

Mr. Simon has been well received in the revised Edgar Allan Woolf-Anatol Friedland operetta, The New Persian Garden.

POLLY MORAN FOR NEW YORK HOUSES

Polly Moran has returned from Europe and will shortly be seen in the New York houses, booked by the Pat Casey agency.

Miss Moran will play the Metropolitan house only, returning to London in May to fulfill long standing bookings.

RAYMOND PAINE TO ENTER VARIETY

Raymond Paine, who has been playing in The Girl Question for two seasons, is to enter vaudeville shortly. He will be assisted by Ines Nesbitt.

COMING HEADLINERS

Week of March 30.—Palace: Gertrude Hoffman and revue; Colonial: Mr. and Mrs. Carter de Haven, Nat Wills, Winona Winter; Alhambra: Fannie Brice, Joe Welch, Adelaide Hermann; Bronx: Ethel Green, Mercedes, Fatima; Victoria: *The Redheads*, Maurice and Walton, Hyams and McIntyre; Bushwick: Sallie Fisher; Orpheum: Anna Held, Louise Galloway and company, Elinore and Williams.

Week of April 6.—Palace: Mr. and Mrs. Carter de Haven; Colonial: *The Redheads*; Victoria, Florence Tempest and company, Mae West, Curzon Sisters, Elinore and Williams; Alhambra: Bertha Kalich and company, Sallie Fisher; Bronx: Stepp, Goodrich and King; Orpheum: Kirksmith Sisters, Avon Comedy Four, Vinton and "Buster"; Bushwick: Orford's Elephants, Fatima.

LOOKING FOR PLAYLET

Nina Morris is in Quest of a Satisfactory Dramatic Vehicle for Vaudeville

Nina Morris, last seen in the playlet, The Yellow Peril, is searching for a suitable vaudeville vehicle.

Miss Morris has been unable to find a satisfactory emotional playlet. Miss Morris will, it is reported, appear under the direction of Joseph Hart, who is now negotiating with a playwright to provide a vehicle.

FAVERSHAM IN BROOKLYN

BROOKLYN, March 24.—The vaudeville debut of William Faversham in Brooklyn, at Keith's Orpheum Theater, March 16-21, was an event of unusual interest. The popular actor-manager, appearing in a one-act version of The Squaw Man, received a hearty ovation. Next in line were Sallie Fisher, Lancton, Lucier and Allen, Carl Henry and Nellie Francis, Hermine Shone and company, Dave Schooler and Louise Dickenson, the Three Renards, Hines and Fox, and Charles Kaarac and company.

Trixie Friganza thoroughly enjoyed the coveted position at Keith's Bushwick Theater. She took special delight in her interpretation of the Apache dance, much to the merriment of her audience. Pat Rooney and Marion Bent are always popular in Brooklyn. Dan Claudius and Lillian Scarlet never fail to arouse enthusiasm with their songs of the '60s. The Trained Nurses, featuring Clark and Bergman, was also heartily received. Among the other entertainers were Lane and O'Donnell, Bryan Lee, Mary Cranston, Charlie Ahearn, and the Two Caritons.

J. LEROY DAUG.

MARTIN BECK RETURNS

Martin Beck, managing director of the Orpheum Circuit, returned last Thursday to New York, having completed his annual tour of inspection of the thirty-four theaters under his management. Mr. Beck went West via the northern route, stopping at each city where he had a theater, and returned, stopping at his houses in the Middle and Southwest.

TO PRODUCE REVUES FOR FIVE YEARS

Gertrude Hoffman last week signed contracts with the United Booking Offices, under which she will produce annual revues for vaudeville and star in them herself for a period of five years. The popularity of Miss Hoffman in her revue at the Colonial Theater last week led to the unique agreement.

KATHERINE ROBER IN PLAYLET

Katherine Rober, the stock star, has entered vaudeville in a playlet, What Would You Do? by Una Clayton. She was given a warm welcome by her admirers when she played at Poli's in Worcester recently.

Miss Rober is supported by Lillian Singleton, Beatrice Allen, and Leander Blanden.

VANDERBILT-LOGAN ACT OFF

Plans to present Clive Logan and Gertrude Vanderbilt in a two-act play are off and this week Mr. Logan is again dancing with Louise Alexander in Baltimore.

Mr. Logan's engagement with Miss Alexander, it is said, is only temporary.

BRYAN AND SUMNER BOOKED SOLID

Etta Bryan and Roy Sumner, who have been playing successfully for some weeks on the Orpheum time in Edgar Allan Woolf's playlet, A College Proposition, have been routed for the complete Orpheum tour.

CLARA INGE,
In a "Kid" Number of Her Act, Playing the West.

IN THE VAUDEVILLE SPOTLIGHT

WILL CRESSY ON THE OAHU BEACH.

GERTRUDE HOFFMAN has nothing on Will M. Cressy when it comes to artistic seaside photography. This portrait shows Mr. Cressy attired in what authorities have generously described as a "fishing costume." The snapshot was taken just as the comedian was strolling along the lava beach on the Island of Oahu, Hawaii. As may be observed, he is in negligee forgetfulness of headline salaries, playlet royalties, and other trifles. The picture, by the way, was forwarded to THE MIRROR by Charles D. Wright, of the Honolulu *Star-Bulletin* and representative of THE MIRROR at Honolulu.

LULU GLASER, from present indications, may not return to vaudeville before next season. She is said to be still in quest of a suitable vehicle.

WALTER J. KINGSLEY reports the following bit of conversation between Carter De Haven and his wife, who will not allow their study of Oscar Wilde to interfere with their entry into vaudeville at the Colonial next week:

"Man," remarked Carter to Flora, "has one physical attribute—yes, I shall insist upon physical—which the beasts lack entirely, or almost entirely. That is rhythm. In rhythmic motion we have the most perfect combination of the physical in man and what you are pleased to call the spiritual—or rather, I believe, what you call the ideal when your company is sufficiently philosophic. In rhythm you have animal movement controlled by human intelligence. Now note, in the first place that this control does not lessen the animal vigor, but actually increases it. For we control muscular motion not only with our minds, but also with our muscles. A subdued Habanera can be positively gigantic in the amount of muscular energy which acts back and forth, each set of muscles counteracting and restraining the other. I never see a Czardas that I don't think human beings—not such as you, my dear Flora, but as such as are able to dance—are more powerful, in mere brute force, than any lion or elephant you can show me. Only, that brute force has gone into control and conserved concentration, which has enabled inventors to sit up all night, every night of the year, inventing fire-arms with which to shoot our elephants and lions, instead of depending upon the pitiful chances of the hand-to-hand conflict. Do I make myself clear?"

And Flora said he did.

PANTALOON, Sir James M. Barrie's fantasy, presented at the Palace by Mlle. Dazie last week, was first presented in New York at the Criterion on Dec. 25, 1905, as a curtain raiser to Alice-Sit-By-the-Fire. The original cast of Pantaloon follows: Clown, John Barrymore; Pantaloon, Lionel Barrymore; Harlequin, John P. Kennedy; child, Leona Powers; Columbine, Beatrice Agnew.

PRINCE LAI MON KIM, the Chinese singer in vaudeville, is of the Manchu class and was educated at the university at Tien-Tsin, says his press representative. Five years ago, to complete his education, his parents sent him to America and he became a student at the University of Washington. The downfall of the Manchu dynasty and the college glee club combined to admit Lai Mon Kim to vaudeville.

TRIXIE FRIGANZA, outside of her Kewpie dolls and tangoing, has no fads. "But I'm certainly dance crazy," she says. "It took all the strength and energy of half a dozen teachers to show me how to hesitate but, believe me, I got it at last, and I'm crazy about it. All the people I dance with ask me why I don't diet so as to be built for speed instead of dignity, but I always say it would take too much dye—and keep right at it. I can one-step and maxixe and hesitate and goodness knows what now, and I'm still going strong."

FRANK LALOR'S new vaudeville vehicle, called Back to Earth, is Tom Nawn's popular playlet, Pat and the Genii, under a new name.

THE CIRCUS VARIETÉ, COPENHAGEN, was completely destroyed by fire on March 7. The Circus Varieté was one of Europe's best known music halls. A benefit performance was arranged by a Copenhagen newspaper for two English troupes, who lost their costumes in the fire.

MARY NASH IN SKETCH

Will Make Vaudeville Bow in Playlet at Colonial on April 20

Mary Nash, Philip Nash's talented daughter, last seen in the leading roles of The Woman and The Lure, will make her entry into vaudeville at the Colonial on April 20.

Miss Nash will be seen in a dramatic playlet, The Watch Dog, by Rita Weiman.

FAIRBANKS IN PLAYLET

Following Closing of "New Henrietta" Tour, Actor Enters Vaudeville in His Own Sketch

Douglas Fairbanks is entering vaudeville at the reported salary of $1,500 weekly. He closed recently in The New Henrietta.

Mr. Fairbanks has written his own vehicle about the wireless operator of an ocean liner. Miss Patricia Collinge will be Mr. Fairbanks's principal assistant.

"MON DESIR" WINS IN ENGLAND

Mon Desir, the Edgar Allan Woolf-Armand Kaliss opera bouffe, presented by Mr. Kaliss and Amelia Stone, scored at its English premiere at the Finsbury Park Empire, London, on March 9.

"This sketch makes a powerful appeal," says the London *Era*, "and its action is sure and swift. The dialogue, too, is neat and convincing, and as a further attraction it has some tempting musical numbers. The music must be mentioned. The opening valse, Mon Desir, is an alluring thing. Then there is a dainty little number, 'My Lips Just Can't Behave.' A clever ensemble and a really attractive tango valse are also extremely fascinating. The singing of Mr. Armand Kaliss, and both the singing and dancing of Miss Amelia Stone are delightful."

Mr. Kaliss and Miss Stone are supported by Charles Clear, Joseph Milton, Ruth Grosvenor and R. G. Richards.

ARTHUR HILL FOR TWO-A-DAY?

Arthur Hill, the clever animal impersonator last seen in A Good Little Devil, is contemplating a dip into vaudeville. Mr. Hill has completed a novelty sketch, The Cowardly Lion, which he will use if he enters vaudeville.

LOEW BUYS CIRCUIT?

Reported Conference in Kansas City To-Night to Complete Purchase of S.-C. Houses

To-night John W. Considine and Marcus Loew will confer in Kansas City, and it is probable that, as a result of the conference, the Loew interests will absorb the Sullivan-Considine Circuit.

Rumors, relative to the possible deal, have been advanced and denied for some time past. The reports followed Mr. Loew's tour of inspection of the Sullivan-Considine houses. Mr. Loew is reported, in an interview, to have admitted that the purchase is "more than possible," and also to have said: "As to my purchase of the Pantages Circuit, which has been reported, I can only say at this time that all things are possible."

JOSE COLLINS RETURNS

Will Re-enter Vaudeville at Palace, After Season with Ziegfeld "Follies"

Jose Collins, who has been appearing since last Summer in the Ziegfeld Follies, will be seen in vaudeville within the next few weeks.

Miss Collins will have a single offering. When last seen in vaudeville the young prima donna appeared in songs with Maurice Farkoa.

Miss Collins's re-entry into the varieties will be made at the Palace Theater.

SYRACUSE HOUSE NEARS COMPLETION

SYRACUSE, March 24 (*Special*).—The new Cahill Theater is nearing completion. The theater proper is located to the rear of the office building, entered through a marble lobby 20 feet wide. The theater is 73 feet wide and 100 feet deep. The scheme of decoration is of the Louis XVI. type and is carried out in ivory and gold, with old rose tapestry panels.

Vaudeville and pictures will be the probable policy.

AVON FOUR GOING TO ENGLAND

The Avon Comedy Four will sail for England on April 28, having been booked for the music halls by Will Collins.

The comedy quartette will remain abroad indefinitely.

MLLE. DAZIE IN EAST

Resting This Week, Will Resume Bookings Monday—At Colonial April 20

Mlle. Dazie, following her hit in Pantaloon at the Palace Theater last week and her long tour of the Orpheum Circuit, is resting this week.

She will resume her bookings in the East on Monday and will shortly play the other New York houses. It is expected that Mlle. Dazie will headline the Colonial Theater bill during the week of April 20.

HILL AND WHITAKER ON ORPHEUM

Willette Whitaker and F. Wilbur Hill have been routed for the Orpheum time by the Pat Casey Agency. Their bookings will carry them to October and shortly after they will leave to fill foreign contracts.

ANDREW MACK IN VARIETIES

Andrew Mack is soon to be seen in vaudeville.

Following his season under the John Cort management, Mr. Mack will come to the Palace Theater late in April.

FOX ABLE TO APPEAR ONCE MORE

After illness had twice forced him to postpone his engagement, Harry Fox is at the Palace Theater this week with Yanoo Dolly. Fox and Dolly have just completed an Orpheum tour.

MISS DAVIES LEAVING TWO-A-DAY

Reine Davies has given up her single act and has signed to support William Collier in his forthcoming musical comedy vehicle, Forward March.

MISS COGHLAN OPENS IN CHICAGO

Gertrude Coughlan will return to the stage in William Hodge's playlet, A Lesson in Bridge, at the Chicago Majestic, opening Sunday.

VAUDEVILLE GOSSIP

Rita Gould is playing the Loew time.

Walsh and Bentley are playing Association time.

Bob Finlay and girls open on the Pantages tour April 6.

Zena Keefe and Ten, now on Pantages time, open for the W. V. M. A. shortly.

Helen DeNora has returned from a successful tour of the Orpheum time.

Bob Matthews and Al Shayne now have a full stage offering, being supported by a chorus of girls.

The Weber Family of acrobats are playing the Jones, Linick and Schaefer time in the Middle West.

Jimmy Flynn, the singer of Watterson, Berlin and Snyder, started on the Loew time on Monday.

Nick Hufford and Del Chain have been routed for the Orpheum time by the Pat Casey Agency. They opened at Winnipeg on March 16, in their skit, The Colored Parson.

Allan Brooks was well received at Proctor's Twenty-third Street Theater last week in Curing Billy, the revised Water Cure. Jesse Lasky has secured extended bookings for the comedy.

William P. Burt and company, presenting The Redemption of Mame, are playing the outlying Chicago theaters, booked by the Western Vaudeville Managers' Association.

Harry Girard is playing the Pantages time on the Pacific Coast in The Luck of a Totem, a version of his musical comedy The Alaskans. Agnes Cain-Brown and Jack Henderson are foremost in his support.

Locke Chic. Detroit.
VIOLINSKY,
Featuring Variety Bills in Musical Act.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ACT Beautiful: Maryland, Baltimore.

ADAMS, Mabel, Co.: Orph., Winnipeg; Orph., Regina, 30-31; Sherman Grand, Calgary, April 1, 2; Empire, Edmonton, 3, 4.

AHEARN, Charles, Troupe: Palace, N.Y.C.; Keith's, Boston, 30-April 4; Orph., Montreal, 6-11.

ALEXANDER and Lenna: Maryland, Balto.; Shea's, Buffalo, 30-April 4; Shea's, Toronto, 6-11.

ALEXANDER Brothers: Shubert's, Utica; Shea's, Buffalo, 30-April 4; Shea's, Toronto, 6-11.

ALEX, Three: Colonial, Norfolk, Va., 30-April 4.

ALFREDS, Two: Keith's, Louisville; Columbia, St. Louis, 30-April 4.

ALLEN, Minnie: Orph., B'klyn, 30-April 4; Colonial, N.Y.C., 6-11.

AMBLER Brothers: Orph., Denver; Orph., Lincoln, 30-April 4.

AMERICAN Dancers: Keith's, Wash., April 6-11.

ANGER, Lou: Orph., Duluth; Orph., St. Paul, 30-April 4.

ANSON, Captain: Keith's, Prov.

APDALE'S Circus: Poli's, New Haven; Poli's, Hartford, 30-April 4; Keith's, Prov., 6-11.

ARDATH Co.: Keith's, Prov., April 6-11.

ARMSTRONG and Clark: Orph., Jacksonville; Orph., Knoxville, 30-April 4; Lyric, Richmond, 6-11.

ARMSTRONG and Ford: Orph., Stockton, 25, 26; Orph., San Jose, 27, 28; Orph., Los Angeles, 30-April 4.

ARTHURS, Three: Keith's, Lowell, Mass., 30-April 4; Maryland, Balto., 6-11.

ASAHI Jane: Forsythe, Atlanta; Orph., Jacksonville, 30-April 4; Orph., Savannah, 6-8; Orph., Charleston, 9-11.

ASHLEY and Canfield: Temple, Hamilton, Can.; Dominion, Ottawa, 30-April 4; Orph., Montreal, 6-11.

ASHMUREN, Henry W.: Victoria, N.Y.C., 30-April 4.

AUSTRALIAN Boy Scouts: Grand, Syracuse.

AVON Comedy Four: Alhambra, N.Y.C.; Victoria, N.Y.C., 30-April 4; Orph., B'klyn, 6-11.

AXTELLS, Hooking: Shea's, Buffalo; Shea's, Toronto, 30-April 4.

AZARD Brothers: Keith's, Louisville.

BAGBY, Sergeant: Orph., Winnipeg, 30-April 4.

BAKER, Belle: Keith's, Columbus; Hipp., Cleveland, 30-April 4; Grand, Syracuse, 6-11.

BALL and West: Poli's, Springfield; Temple, Hamilton, Can., 30-April 4.

BALL, Rae Eilnore: Orph., B'klyn.

BANKOFF and Girlie: Bushwick, B'klyn; Keith's, Wash., 30-April 4; Orph., B'klyn, 6-11.

BARBOUR, Nina: Orph., Duluth, 30-April 4.

BARKER, Bibel Mae: Grand, Syracuse; Keith's, Toledo, April 6-11.

BARNARD, Sophie: Orph., Duluth; Orph., St. Paul, 30-April 4.

BARNES and Crawford: Poli's, New Haven.

BARNES, Gertrude: Orph., Los Angeles.

BARRY, Lydia: Keith's, Louisville; Keith's, Cinti., 30-April 4.

BARRY, Mr. and Mrs. Jimmy: Keith's, Toledo; Keith's, Columbus, 30-April 4; Hipp., Cleveland, 6-11.

BARTH, Lee; Palace, Chgo.

BARTHOLDI'S Birds: Orph., Jacksonville; Orph., Savannah, 30-April 1; Orph., Charleston, 2-4; Orph., Knoxville, 6-11.

BARTO and Clark: Keith's, Boston, 30-April 4.

BARTON, Sam: Orph., Oakland; Orph., Sacramento, 30, 31; Orph., Stockton, April 1, 2; Orph., San Jose, 3, 4.

BARTOS, Three: Dominion, Ottawa, Can.; Orph., Montreal, 30-April 4.

BATES, Blanche; Hipp., Cleveland; Keith's, Cinti., 30-April 4.

BEAUMONT and Arnold: Orph., Montreal; Keith's, Columbus, 30-April 4.

"BEAUTIES, The": Bronx, N.Y.C.; Keith's, Boston, April 6-11.

"BEAUTY Is Only Skin Deep": Columbia, St. Louis; Orph., Memphis, 30-April 4.

BELL Family: Keith's, Prov.; Shubert's, Utica, N. Y., 30-April 4.

BERNARD and Harrington: Orph., Seattle; Orph., Portland, 30-April 4.

BERNARD, Sam, Jr., Co.: Poli's, Hartford, April 6-11.

BERRA, Mabel: Poli's, Springfield, Mass., April 6-11.

BERRENS, The: Orph., St. Paul; Orph., Winnipeg, 30-April 4.

BEYER and Brother: Orph., New Orleans, 30-April 4.

BICKEL and Watson: Palace, Chgo.; Columbia, St. Louis, 30-April 4.

BIG City Four: Orph., B'klyn; Bushwick, B'klyn, 30-April 4.

BILLY, Little: Orph., B'klyn; Colonial, N.Y.C., 30-April 4.

BINNS and Burt: Forsythe, Atlanta, 30-April 4; Orph., Birmingham, 6-11.

BINNS, Binns and Binns: Orph., Los Angeles.

BISPHAM, David: Orph., Winnipeg; Orph., Portland, Ore., 30-April 4.

BISON City Four: Poli's, Springfield; Temple, Hamilton, Can., 30-April 4; Dominion, Ottawa, 6-11.

BLANCHE, Belle; Palace, Chgo.; Temple, Detroit, 30-April 4; Temple, Rochester, 6-11.

BLESSINGS, The: Orph., Frisco, 30-April 4.

BOGONNY Troupe: Keith's, Boston.

BOHEMIANS, Three: Temple, Rochester; Shea's, Buffalo, 30-April 4; Shea's, Toronto, 6-11.

BOUDINI Brothers: Palace, Chgo.; Colonial, Erie, Pa., 30-April 4.

BOWERS, Fred: Grand, Pittsburgh; Keith's, Columbus, 30-April 4; Colonial, N.Y.C., 6-11.

BOWMAN Brothers: Keith's, Phila.

BRACKS, Seven: Keith's, Toledo; Keith's, Columbus, 30-April 4; Colonial, N.Y.C., 6-11.

BRADS, The: Temple, Detroit.

BREEN, Harry: Orph., Knoxville.

BRENNER, Dorothy: Dominion, Ottawa, Can., April 6-11.

BRICE, Fannie: Maryland, Balto.; Alhambra, N.Y.C., 30-April 4.

BRIERRE and King: Poli's, Hartford, April 6-11.

BRONSON and Baldwin: Orph., Kansas City; Orph., Omaha, 30-April 4.

BROOKS and Bowen: Temple, Hamilton, Can., 30-April 4; Orph., Montreal, 6-11.

BROWN, Harris and Brown: Colonial, Erie, Pa., 30-April 4.

BRYAN and Sumner: Orph., Duluth; Orph., Minneapolis, 30-April 4.

BUCKLEY'S Animals: Orph., Birmingham; Orph., Knoxville, 30-April 4; Colonial, 6-11.

BURKE, John and Mae: Keith's, Boston; Penn, Phila., 30-April 4.

BURLEY and Burley: Poli's, Hartford; Keith's, Prov., 30-April 4; Poli's, Springfield, 6-11.

BURNHAM and Irwin: Keith's, Cinti.

BURNE and Fulton: Colonial, N.Y.C.; Keith's, Phila., April 6-11.

BURNS and Kissen: Shea's, Toronto; Shubert's, Utica, N. Y., 30-April 4; Grand, Syracuse, 6-11.

BURNS, Kilmar and Grady: Orph., Frisco, 30-April 4.

BYAL and Earle: Orph., Savannah, 23-25; Orph., Charleston 26-28; Orph., Knoxville, 30-April 4; Lyric, Richmond, 6-11.

CABARET Three: Keith's, Toledo; Grand, Pittsburgh, 30-April 4; Hipp., Cleveland, 6-11.

CAMERON and O'Connor: Orph., Oakland; Orph., Sacramento, 30, 31; Orph., Stockton, April 1, 2; Orph., San Jose, 3, 4.

CANTWELL and Walker: Orph., Jacksonville; Lyric, Birmingham, 30-April 4; Keith's, Phila., 6-11.

CAPTAINE Eleide: Orph., Los Angeles.

CARLTONS, The: Colonial, N.Y.C., 30-April 4.

CARLYLE and Romer: Orph., Oakland; Orph., Sacramento, 30, 31; Orph., Stockton, April 1, 2; Orph., San Jose, 3, 4.

CARRERA, Liane: Palace, Chgo., 30-April 4; Keith's, Indianapolis, 6-11.

CARRILLO, Leo: Orph., Denver; Orph., Lincoln, 30-April 4.

CARTMEL and Harris: Keith's, Cinti.; Columbia, Grand Rapids, 30-April 4.

CARUS, Emma: Bushwick, B'klyn.

CATALANE and Denny: Orph., Portland, Ore.

CAUPOLICAN, Chief: Shea's, Buffalo; Shea's, Toronto, 30-April 4; Temple, Detroit, 6-11.

"CELLULOID Sara": Shea's, Buffalo, 30-April 4; Shea's, Toronto, 6-11.

CERVE: Colonial, N.Y.C.; Orph., Harrisburg, Pa., April 6-11.

CHEEBERT'S Manchurians: Orph., Portland, Ore.

CHIP and Marble: Forsythe, Atlanta; Lyric, Birmingham, 30-April 4; Orph., Knoxville, 6-11.

CLARK and Hamilton: Shea's, Buffalo; Shea's, Toronto, 30-April 4.

CLARK and Verdi: Colonial, N.Y.C.; Grand, Syracuse, 30-April 4.

CLAUDIUS and Scarlet: Bronx, N.Y.C.; Shubert's, Utica, 30-April 4; Temple, Detroit, 6-11.

CLAYTON, Bessie: Orph., Los Angeles, 23-April 4.

CLIFF, Laddie: Maj., Chgo., 30-April 4.

CLIFFORD, Kathleen: Garrick, Wilmington; Orph., B'klyn, 30-April 4; Victoria, N.Y.C., 6-11.

CLINE, Maggie: Keith's, Wash., 30-April 4.

COLE and Denahy: Maj., Chgo.; Maj., Milwaukee, 30-April 4.

COGHLAN, Gertrude, Co.: Maj., Chgo., 30-April 4.

COLLEGIANS, Three: Orph., Memphis; Orph., New Orleans, 30-April 4.

COLLINS and Hart: Orph., Stockton, 25, 26; Orph., San Jose, 27, 28; Orph., Los Angeles, 30-April 4.

COLLINS Mint: Maj., Chgo.

"COLONIAL Days": Columbia, Grand Rapids, 30-April 4.

CONCHAS, Paul: Columbia, St. Louis, 30-April 4.

CONLEY and Webb: Orph., Kansas City; Orph., Des Moines, 30-April 4.

CONLIN, Ray: Penn, Phila.; Palace, Balto., 30-April 4.

CONNOLLY, Mr. and Mrs. E.: Grand, Syracuse.

CONROY and Models: Palace, Chgo.; Maj., Milwaukee, 30-April 4.

CONSUL and Betty: Alhambra, N.Y.C., 30-April 4; Keith's, Phila., 6-11.

COOPER and May: Victoria, N.Y.C., 30-April 4.

COOPER and Robinson: Shea's, Buffalo, 30-April 4; Shea's, Toronto, 6-11.

COOPER, Joe and Law: Keith's, Prov.; Poli's, Hartford, 30-April 4; Poli's, Scranton, 6-11.

CORBELLI and Gillette: Orph., Des Moines; Maj., Chgo., 30-April 4.

COUNTISS, Cathrine, Co.: Maryland, Balto.

COX, Ray: Orph., Knoxville; Lyric, Richmond, 30-April 4; Forsythe, Atlanta, 6-11.

CREIGHTON, Bertha, Co.: Garrick, Wilmington, Del., 30-April 4.

CRESSY and Dayne: Shea's, Buffalo; Shea's, Toronto, 30-April 4; Orph., Montreal, 6-11.

CRONIN, Morris, Co.: Alhambra, N.Y.C.; Orph., B'klyn, 30-April 4; Keith's, Phila., 6-11.

CROSS and Josephine: Keith's, Prov.; Hipp., Cleveland, 30-April 4; Keith's, Indianapolis, 6-11.

CROUCH and Welch: Orph., Vancouver, 30-April 4.

CULLEN, James H.: Orph., Omaha; Orph., Des Moines, 30-April 4.

CUMMINGS and Gladding: Maj., Chgo.

CUNNINGHAM and Marion: Alhambra, Paris, France, April 6-30.

CURTIS, Julia: Poli's, Springfield.

CURZON Sisters: Victoria, N.Y.C., April 6-11.

DAILEY, Robert, Co.: Orph., New Orleans; Orph., Mobile, 30-April 4; Colonial, Norfolk, 6-11.

DAMEREL, Geo., Co.: Orph., Salt Lake City, 30-April 4.

DAMOND, Eugene: Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.

DARRELL and Conway: Bushwick, B'klyn; Orph., B'klyn, 30-April 4.

DAVIS Family: Poli's, Hartford, April 6-11.

DEAGON, Arthur: Orph., Knoxville, 30-April 4; Forsythe, Atlanta, 6-11.

DE CARDOVER, Davidson: Orph., Harrisburg, Pa., 30-April 4.

DE COE, Harry: Orph., B'klyn; Poli's, Scranton, 30-April 4; Lyric, Richmond, 6-11.

DEELEY, Ben, Co.: Orph., Seattle; Orph., Portland, 30-April 4.

DE GASCOGNE Cadets: Keith's, Boston.

DE HAVEN, Mr. and Mrs. Carter: Colonial, N.Y.C., 30-April 4; Palace, N.Y.C., 6-11.

DE LISLE, Juggling: Bronx, N.Y.C.

DELMAR and Delmar: Maj., Chgo.

DE MAR, Grace: Poli's, Hartford, April 6-11.

DEMAREST and Chabat: Orph., Salt Lake City, 30-April 4.

DERKIN'S Animals: Temple, Detroit.

DE SCHELL, Dorothy: Colonial, Norfolk, 30-April 4.

DE SERRIS, Henrietta: Orph., Minneapolis; Orph., Winnipeg, 30-April 4.

DE VOIE Trio: Keith's, Indianapolis, 30-April 4; Keith's, Louisville, 6-11.

DEVORA, Harvey, Trio: Bronx, N.Y.C., 30-April 4.

DE WITT, Burns and Torrence: Proctor's, Newark, N. J., 30-April 4; Bushwick, B'klyn, 6-11.

DIAMOND and Brennan: Keith's, Toledo, 30-April 4.

DICKINSON, Rube: Keith's, Phila., 30-April 4; Temple, Hamilton, Can., 6-11.

DOGWELL Sisters: Orph., New Orleans.

DOLAN and Lenharr: Bronx, N.Y.C.

MAE MURRAY

The Original Brinkley Girl

With CLIFTON WEBB

HELD FOR SECOND WEEK AT PALACE THEATER

DANCING HIT OF SEASON

Direction Fred Ward

Rose and Arthur Boylan

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FANNY BRICE

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Direction MAX HART

LORA LIEB

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FRANK KEENAN

En Route Address Weber & Evans, Palace Theatre Building

DOOLEY and Sayles: Orph., Salt Lake City; Orph., Denver, 30-April 4.
DOOLEY, Jed and Ethel: Keith's, Phila.
DORR, Marie: Palace, N.Y.C.; Keith's, Louisville, 30-April 4; Keith's, Indianapolis, 6-11.
"DOUBLE Cross": Orph., Denver; Orph., Lincoln, 30-April 4.
DREW, L. and R.: Keith's, Toledo.
DUFFY and Lorens: Grand, Syracuse; Keith's, Boston, April 6-11.
DUNFEE, Josephine: Orph., Memphis; Orph., New Orleans, 30-April 4.
DU-FOR Brothers, Three: Orph., Montreal.
DUNMORE, Evelyn: Bronx, N.Y.C., April 6-11.
DUPREE and Dupree: Keith's, Columbus; Palace, Chgo., 30-April 4.
DUPREE, Fred: Bushwick, B'klyn; Poli's, New Haven, 30-April 4; Orph., B'klyn, 6-11.
DYER, Hubert, Co.: Temple, Detroit; Temple, Rochester, 30-April 4; Maryland, Balto., April 6-11.
EDWARDS, Gus, Kid Kabaret: Colonial, N.Y.C.
EIS and French: Orph., Vancouver; Orph., Seattle, 30-April 4.
ELINORE and Williams: Colonial, N.Y.C.; Orph., B'klyn, 30-April 4; Victoria, N.Y.C., 6-11.
ELLIS, Harry: Keith's, Louisville, 30-April 4; Grand, Pittsburgh, 6-11.
EMPIRE Comedy Four: Shubert's, Utica, N.Y.; Keith's, Cinti., April 6-11.
ENTERTAINERS, Four: Orph., Allentown, Pa., 30-April 1; Orph., Easton, 2-4.
EQUILI Brothers: Maj., Chgo.; Temple, Detroit, 30-April 4; Temple, Rochester 6-11.
ERGOTTI Lilliputians: Garrick, Wilmington, Del.
ERNIE and Ernie: Keith's, Indianapolis; Keith's, Cinti., 30-April 4; Grand, Pittsburgh, 6-11.
ERROLL, Bert: Temple, Rochester; Orph., Montreal, 30-April 4.
EUGENE, Carl: Orph., B'klyn, 30-April 4; Alhambra, N.Y.C., 6-11.
FARBER Girls: Shea's, Buffalo; Shea's, Toronto, 30-April 4.
FARJEON, H. and C.: Forsythe, Atlanta; Orph., Savannah, 30-April 1; Orph., Charleston, 2-4; Orph., Knoxville, 6-11.
FATIMA: Bronx, N.Y.C., 30-April 4; Bushwick, B'klyn, 6-11.
FAVERSHAM, Wm.: Palace, N.Y.C.; Keith's, Phila., 30-April 4; Hipp., Cleveland, 6-11.
FISHER and Green Co.: Keith's, Cinti.; Keith's, Phila., 30-April 4; Keith's, Wash., 6-11.
FISHER, Bud: Grand, Syracuse; Hipp., Cleveland, 30-April 4; Colonial, Norfolk, 6-11.
FISHER, Sally: Bushwick, B'klyn; Alhambra, N.Y.C., April 6-11.
FITZGERALD, Mabel: Orph., Mobile, April 6-11.
FITZGIBBON, Bert: Orph., Des Moines; Orph., Sioux City, 30-April 4.
FLANAGAN and Edwards: Orph., B'klyn; Bushwick, B'klyn, 30-April 4.
FLORO, Prince: Keith's, Prov.; Dominion, Ottawa, Can., 30-April 4; Orph., Montreal, 6-11.
FOSTER and Lovett: Orph., Los Angeles.
FOX and Dolly: Shea's, Buffalo, 30-April 4; Shea's, Toronto, 6-11.
FOY, Eddie, and Family: Orph., Sioux City; Orph., Minneapolis, 30-April 4.
FREEMAN and Daughter: Fifth Ave., N.Y.C.
FRENYEAR, Mabel: Grand, Syracuse, 30-April 4.
FRIGANZA, Trixie: Colonial, N.Y.C.; Keith's, Boston, 30-April 4; Keith's, Prov., 6-11.
FSORINI, Maryland, Balto.; Bushwick, B'klyn, April 6-11.
GABRIEL, Master, Co.: Orph., Winnipeg; Orph., Regina, 30-31; Sherman Grand, Calgary, April 1, 2; Empire, Edmonton, 3, 4.
GALLAGHER and Carlin: Maj., Milwaukee; Maj., Chgo., 30-April 4.
GALLOWAY, Louise, Co.: Bronx, N.Y.C.; Orph., B'klyn, 30-April 4; Keith's, Boston, 6-11.
GALVIN, Wallace: Proctor's, Newark, N.J.
GANNON, Helen: Orph., Lincoln; Orph., Des Moines, 30-April 4.
GARDINER, Jack: Proctor's, Newark, N.J., 30-April 4.
GARDNER, Three: Orph., Harrisburg, Pa.; Maj., Chgo., 30-April 4.
GASCOIGNE, Cleo: Keith's, Wash., 30-April 4.
GEORGE, Edwin: Poli's, Hartford; Shubert's, Utica, N.Y., 30-April 4.
GEORGETTE: Keith's, Prov., 30-April 4.
GERAINE, Herbert, Trio: Shea's, Toronto; Poli's, New Haven, 30-April 4; Poli's, Springfield, 6-11.
GIEGER, John: Grand, Pittsburgh; Hipp., Cleveland, 30-April 4; Orph., London, Can., 6-11.
GILFOIL, Harry: Orph., Vancouver; Orph., Seattle, 30-April 4.
GILLETTE'S Animals: Orph., 'Frisco; Orph., Oakland, 30-April 4.
GILLINGWATER, Claude, Co.: Keith's, Boston; Keith's, Prov., 30-April 4.
GIRARD and West: Poli's, Scranton, 30-April 4; Temple, Hamilton, Can., 6-11.
"GIRL in Mail": Victoria, N.Y.C.
GOLDEN and De Winters: Columbia, St. Louis.
GOLDEN, Claude: Keith's, Louisville; Temple, Detroit, 30-April 4; Temple, Rochester, 6-11.
GOLDIN, Horace, Co.: Orph., Omaha; Orph., St. Paul, 30-April 4.
GOLDSMITH and Hoppe: Keith's, Prov., 30-April 4.
GOLEMAN'S Animals: Orph., Salt Lake City; Orph., Denver, 30-April 4.
GORDEN, Paul: Orph., New Orleans.
GORDON and Kinley: Poli's, Scranton; Poli's, Hartford, 30-April 4.
GORDON and Rice: Poli's, Springfield; Shea's, Buffalo, 30-April 4; Shea's, Toronto, 6-11.
GORDONE, Robbie: Colonial, Norfolk, Va., April 6-11.
GORMANS, Five: Maj., Chgo., 30-April 4.
GORMLEY and Caffery: Bushwick, B'klyn.
GOULD and Ashlyn: Temple, Detroit, April 6-11.
GRANT and Hoag: Palace, N.Y.C.
GRANVILLE, Taylor, Co.: Forsythe, Atlanta, 30-April 4; Orph., Birmingham, 6-11.
GRAPEWIN, Charles: Bushwick, B'klyn; Keith's, Phila., 6-11.
GRAY Trio: Orph., Savannah, 23-25; Orph., Charleston, 26-28; Orph., Knoxville, April 6-11.
GRAZERS, The: Victoria, N.Y.C., 30-April 4; Shubert's, Utica, N.Y., 6-11.
"GREEN Beetle": Poli's, Scranton, Pa.; Keith's, Cinti., April 6-11.
GREEN, Ethel: Bronx, N.Y.C., 30-April 4; Temple, Hamilton, Can., 6-11.
GRIFFIN, Gerald: Plymouth, Eng.; Brighton, 30-April 4; Cardiff, 6-11; Southsea, 20-25.
GUERRO and Carmen: Keith's, Lowell, Mass., April 6-10.
HAL and Francis: Poli's, Hartford; Bushwick, B'klyn, 30-April 4; Poli's, Springfield, 6-11.
HANDERS and Millies: Keith's, Wash.; Keith's, Boston, 30-April 4.
HANLON, Bert: Orph., Jacksonville, 30-April 4; Orph., Knoxville, 6-11.
HARNED, Virginia: Colonial, N.Y.C.; Maryland, Balto, 30-April 4; Keith's, Wash., 6-11.
HART, Marie and Billy: Hipp., Cleveland; Keith's, Toledo, 30-April 4; Colonial, Erie, Pa., 6-11.
HART, Louis: Orph., Los Angeles.
HARTLEY'S Wonders: Orph., 'Frisco, 23-April 4.
HARVEYS, Four: Keith's, Wash.; Maryland, Balto., 30-April 4.
HASSMANS: Lyric, Richmond; Grand, Syracuse, April 6-11.
HAWKINS, Lew: Keith's, Columbus; Keith's, Louisville, 30-April 4; Keith's, Cinti., 6-11.
HAYES, Ed.: Maryland, Balto.; Keith's, Wash., 30-April 4.
HAZARD, Jack: Columbia, St. Louis; Orph., Memphis, 30-April 4.
HEATH and Millership: Poli's, Springfield; Alhambra, N.Y.C., 30-April 4; Keith's, Wash., 6-11.
HELD, Anna: Keith's, Phila.; Orph., B'klyn, 30-April 4; Grand, Pittsburgh, 6-11.
HENDLER, Herschell: Orph., Harrisburg, Pa., April 6-11.
HENNINGS, John and Winnie: Alhambra, N.Y.C.
HERBERT and Goldsmith: Keith's, Toledo.
HERLEIN, Lillian: Orph., Des Moines, Ia.; Orph., Minneapolis, 30-April 4.
HERMAN, Dr.: Orph., Salt Lake City; Orph., Denver, 30-April 4.
HERRMAN, Adelaide: Alhambra, N.Y.C., 30-April 4; Orph., B'klyn, 6-11.
HESS Sisters: Orph., Sioux City; Orph., St. Paul, 30-April 4.
HICKEY Brothers: Keith's, Boston, April 6-11.
HILDEBRAND, Frank: Orph., Winnipeg; Orph., Regina, 30-31; Sherman Grand, Calgary, April 1, 2; Empire, Edmonton, 3, 4.
HILL and Whittaker: Columbia, Grand Rapids, 30-April 4.
HINES and Fox: Palace, N.Y.C.; Keith's, Wash., 30-April 4; Bushwick, B'klyn, 6-11.
HOCKNEY Co.: Orph., Stockton, 25, 26; Orph., San Jose, 27, 28; Orph., Los Angeles, 30-April 4.
HOEY and Lee: Keith's, Wash.; Bronx, N.Y.C., 30-April 4.
HOFFMAN, Gertrude, Co.: Orph., B'klyn.
HOLLAND and Dockrell: Columbia, Grand Rapids.
HOLMES and Buchanan: Keith's, Toledo, 30-April 4.
HOLT, Alfred: Dominion, Ottawa, Can., 30-April 4; Orph., Montreal, 6-11.
HOPKINS Sisters: Lyric, Richmond, 30-April 4; Orph., Birmingham, 6-11.
HOWARD and McKane: Alhambra, N.Y.C.; Poli's, Hartford, 30-April 4.
HOWARD and Ratcliffe Co.: Forsythe, Atlanta; Lyric, Birmingham, 30-April 4; Orph., Knoxville, 6-11.
HOWARD, Great: Poli's, Hartford.
HOWARD'S Ponies: Poli's, Scranton, April 6-11.
HUBSLEY Troupe: Keith's, Cinti.; Keith's, Toledo, 30-April 4.
HUSSEY and Lee: Bronx, N.Y.C.; Colonial, N.Y.C., April 6-11.
HYAMS and McIntyre: Poli's, New Haven; Victoria, N.Y.C., 30-April 4; Orph., Harrisburg, Pa., 6-11.
IMHOFF, Conn and Coreene: Keith's, Columbus; Grand, Pittsburgh, 30-April 4; Keith's, Toledo, 6-11.
INGE, Clara: Orph., Portland, Ore.
IOLEEN Sisters: Orph., Minneapolis; Orph., Omaha, 30-April 4; Keith's, Lowell, Mass., 6-11.
ISHIKAWA Japs: Colonial, N.Y.C., April 6-11.
ISHMED: Lyric, Birmingham; Lyric, Richmond, 30-April 4.
JACKSON, Thomas P., Co.: Lyric, Birmingham; Orph., Memphis, 30-April 4.
JAMES, Mrs. L., Co.: Keith's, Boston, 30-April 4.
JARRIS and Dare: Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.
JASPER: Maryland, Balto.
JEFFERSON, Joe, Co.: Maj., Chgo.; Keith's, Cinti., April 6-11.
JOHNSON, Martin: Orph., Kansas City; Orph., Omaha, 30-April 4.
JONES and Sylvester: Keith's, Louisville; Keith's, Indianapolis, April 6-11.
JONLEYS, Two: Colonial, Norfolk; Keith's, Louisville, 30-April 4.
JUNGMAN Family: Lyric, Birmingham; Lyric, Richmond, 30-April 4.
"JUST Half Way": Keith's, Wash.; Proctor's, Newark, N.J., 30-April 4.
KALICH, Bertha: Maj., Milwaukee; Hipp., Cleveland, 30-April 4; Alhambra, N.Y.C., 6-11.
KALMAR and Brown: Bronx, N.Y.C.
KARTELLI Brothers: Orph., Vancouver; Orph., Seattle, 30-April 4.
KASARACS, Four: Colonial, N.Y.C.; Keith's, Phila., 30-April 4; Grand, Pittsburgh, 6-11.
KAUFMAN Troupe: Orph., 'Frisco; Orph., Oakland, 30-April 4.
KAUFMAN, Vernie: Bushwick, B'klyn; Bronx, N.Y.C., 30-April 4; Temple, Rochester, 6-11.
KEANE, Robert E.: Fifth Ave., N.Y.C.; Shea's, Buffalo, 30-April 4; Shea's, Toronto, 6-11.
KEATONS, Three: Keith's, Cinti., 30-April 4; Keith's, Louisville, 6-11.
KEENAN, Frank, Co.: Keith's, Louisville, 30-April 4.
KELLER, Jessie: Keith's, Cinti.; Grand, Pittsburgh, 30-April 4; Keith's, Indianapolis, 6-11.
KELLER, Mason Co.: Temple, Detroit; Temple, Rochester, 30-April 4.
KELLY and Pollock: Orph., Salt Lake City, 30-April 4.
KENNEDY and Rooney: Maj., Milwaukee.
KENNEDY, Jack: Orph., Knoxville; Lyric, Birmingham, 30-April 4; Lyric, Richmond, 6-11.
KENO and Green: Poli's, Hartford; Keith's, Boston, 30-April 4.
KENO, Walsh and Melrose: Orph., Seattle; Orph., Portland, 30-April 4.
KENNY, Nobody and Platt: Colonial, Erie, Pa.; Temple, Detroit, 30-April 4; Temple, Rochester, 6-11.
KIMBERLY and Mohr: Orph., Winnipeg; Orph., Regina, 30-31; Sherman Grand, Calgary, April 1, 2; Empire, Edmonton, 3, 4.
KINGSTON and Ebner: Orph., 'Frisco; Orph., Oakland, 30-April 4.
KINGSTON, Chester: Alhambra, N.Y.C.; Bushwick, B'klyn, 30-April 4; Keith's, Prov., 6-11.
KIRK and Fogarty: Shubert's, Utica, N.Y.; Dominion, Ottawa, Can., 30-April 4; Orph., Montreal, 6-11.
KIRKSMITH Sisters: Keith's, Phila.; Keith's, Wash., 30-April 4; Orph., B'klyn, 6-11.
KITAMURA Japs: Bijou, Mobile, 30-April 4.
KITNER and McClay: Shubert's, Utica, N.Y.
KLUTING'S Animals: Palace, N.Y.C.; Bronx, N.Y.C., 30-April 4; Victoria, N.Y.C., 6-11.
KNAPP and Cornelia: Keith's, Toledo, 30-April 4; Columbia, Grand Rapids, Mich., 6-11.
KRAMER and Morton: Grand, Syracuse; Colonial, N.Y.C., 30-April 4; Alhambra, N.Y.C., 6-11.
KRAMER and Paterson: Victoria, N.Y.C., 30-April 4.
KRAMERS, The: Orph., Duluth, 30-April 4.
LA COUNT, Bessie: Orph., Harrisburg, Pa.
LA CROIX, Paul: Orph., Mobile, 30-April 4; Forsythe, Atlanta, 6-11.
LAI Mon Kim: Colonial, Norfolk, Va.; Maryland, Balto., 30-April 4; Keith's, Prov., 6-11.
LAMBERT and Ball: Temple, Detroit; Temple, Rochester, 30-April 4; Colonial, N.Y.C., 6-11.
LANGTON, Lucier, Co.: Colonial, N.Y.C.
LANE and O'Donnell: Keith's, Phila.; Keith's, Wash., April 6-11.
LA PELARICA Duo: Maryland, Balto.
LA ROCCA, Roxy: Temple, Rochester, 30-April 4.
LAVIER: Poli's, Hartford; Keith's, Prov., 30-April 4.
LAWRENCE and Cameron: Orph., Denver.
LAWTON: Colonial, Norfolk, Va., 30-April 4.
LEACH and Wallin: Orph., Knoxville, 30-April 4.
LEAN, Cecil, Co.: Palace, Chgo.; Columbia, St. Louis, 30-April 4.
LEE and Cranston: Alhambra, N.Y.C.; Orph., B'klyn, 30-April 4; Garrick, Wilmington, Del., 6-11.
LEHR, Anna, Co.: Orph., Salt Lake City.
LEIGHTER and Jordon: Victoria, N.Y.C.
Leipsig: Victoria, N.Y.C.; Poli's, Springfield, April 6-11.
LENNETT and Wilson: Columbia, St. Louis; Orph., Memphis, 30-April 4.
LEON, Great: Poli's, Scranton.
LEONARD and Russell: Orph., Salt Lake City; Orph., Denver, 30-April 4.
LERTORA, Joseph: Orph., B'klyn.
LES Jundts: Fifth Ave., N.Y.C.; Alhambra, N.Y.C., 30-April 4.
LESTER, Harry B.: Orph., St. Paul; Orph., Minneapolis, 30-April 4.
LEVY, Bert: Orph., Omaha; Maj., Milwaukee, 30-April 4.
LEWIS and Dody: Poli's, Scranton; Orph., Harrisburg, April 6-11.
LEWIS and Norton: Houston, Tex.
LEWIS, Henry: Temple, Detroit; Temple, Rochester, 30-April 4; Keith's, Columbus, 6-11.
LIBONITI: Poli's, New Haven; Keith's, Boston, 30-April 4.
"LIE That Jack Built": Poli's, Hartford, 30-April 4; Poli's, Scranton, 6-11.
LINDSAY, Fred: Orph., St. Paul; Orph., Des Moines, 30-April 4.
LINTON and Lawrence: Keith's, Phila.; Bronx, N.Y.C., 30-April 4.
LINTON, Tom: Poli's, New Haven; Poli's, Hartford, 30-April 4.
LLOYDS, Aerial: Orph., Minneapolis; Orph., St. Paul, 30-April 4.
LLOYD, Hugh, Co.: Orph., Harrisburg, Pa., 30-April 4.
LLOYD, Marie: Orph., Los Angeles, 30-April 4.
LOCKETT and Waldron: Grand, Syracuse, 30-April 4; Temple, Detroit, 6-11.
LONG, Lilly: Dominion, Ottawa, Can.; Temple, Hamilton, 30-April 4.
LORRAINE and Dudley: Hipp., Cleveland; Keith's, Boston, April 6-11.
LO'S, Mario, Co.: Poli's, Springfield, 30-April 4.
LO-VE and Wilbur: Palace, Chgo.
LOWELL and Drew: Keith's, Prov., April 6-11.
LOYAL and Partner: Orph., Salt Lake City, 30-April 4.
LUBY, Edna, Co.: Fifth Ave., N.Y.C.
LYNCH and Zeller: Orph., Savannah, 23-25; Orph., Charleston, 26-28.
LYONS and Yosco: Orph., New Orleans; Orph., Mobile, 30-April 4.
MABELLE and Ballet: Keith's, Columbus; Temple, Detroit, 30-April 4; Temple, Rochester, 6-11.
MACFARLAND, Marie, and Mac: Shea's, Buffalo, 30-April 4; Shea's, Toronto, 6-11.
MACK and Ellis: Keith's, Boston, April 6-11.
MACK, Andrew: Orph., New Orleans, 30-April 4.
MACMILLAN, Violet: Orph., Winnipeg; Orph., Regina, 30-31; Sherman Grand, Calgary, April 2-4; Empire, Edmonton, 6-8.
MADDEN and Fitzpatrick: Shea's, Buffalo, April 6-11.
MAHONEY, Tom: Keith's, Cinti., 30-April 4.
MAITLAND, Madge: Orph., Stockton, 25, 26; Orph., San Jose, 27, 28; Orph., Los Angeles, 30-April 4.
MANN, Louis, Co.: Maryland, Balto., April 6-11.
MAKARENKA and Juliet: Orph., Knoxville.
MANG and Snyder: Orph., Birmingham, 30-April 4.
MARIE, Dainty: Orph., Kansas City; Orph., Des Moines, 30-April 4.
MARKLEY, Frank: Orph., Montreal, 30-April 4.
MARTIN and Fabrial: Orph., Jacksonville; Lyric, Birmingham, 30-April 4; Orph., Knoxville, 6-11.
MARTIN, H. B.: Victoria, N.Y.C.
MARTINETTI and Sylvester: Orph., Denver; Orph., Lincoln, 30-April 4.
MASON and Murray: Poli's, Scranton, Pa., 30-April 4; Columbia, Grand Rapids, 6-11.
MATHEWS, Sharon, Co.: Orph., Kansas City; Orph., Sioux City, 30-April 4.
MATILDA and Sivina: Orph., 'Frisco; Orph., Oakland, 30-April 4.
MATINEE Girls: Keith's, Louisville; Keith's, Indianapolis, 30-April 4; Colonial, Norfolk, 6-11.
MAURICE and Walton: Victoria, N.Y.C., 30-April 4.
MAXINE and Bobbie: Orph., Salt Lake City, 30-April 4.
MAYNE, Frank, Co.: Keith's, Cinti., 30-April 4.
McCANN, James R.: Orph., Harrisburg, Pa.; Shubert's, Utica, N.Y., 30-April 4.
McCONNELL and Simpson: Orph., Harrisburg, Pa., April 6-11.
McCORD and Shaw: Palace, Chgo.; Columbia, St. Louis, 30-April 4.
McCORMACK and Irving: Orph., Minneapolis; Orph., Duluth, 30-April 4.
McCORMICK, 4 & 4 Wallace: Temple, Hamilton, Can., 30-April 4; Dominion, Ottawa, 6-11.
McDEVITT, Kelly and Lucy: Sherman Grand, Calgary, 30-31; Empire, Edmonton, 1, 2.
McGINN, Francis, Co.: Proctor's, Newark, N.J.; Palace, Scranton, Pa., 30-April 4.
McGIVENEY, Owen: Keith's, Toledo; Keith's, Columbus, 30-April 4.
McKAY and Ardine: Temple, Rochester; Shea's, Buffalo, April 6-11.
McKAY, Winsor: Colonial, N.Y.C.
McMAHON, Diamond and Clemence: Orph., Omaha; Orph., Sioux City, 30-April 4.
McRAE and Clegg: Keith's, Wilmington, Del.; Keith's, Wash., 30-April 4.
MELROSE, Bert: Temple, Hamilton, Can.; Keith's, Phila., 30-April 4; Colonial, Norfolk, 6-11.
MELVILLE and Higbee: Keith's, Indianapolis; Keith's,

RITA GOULD
STAR 1914 Direction Alf. T. Wilton

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LAUGHS

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JAMES MADISON
VAUDEVILLE AUTHOR
1493 BROADWAY, NEW YORK (Room 607.)

Louisville, 30-April 4: Keith's, Toledo, 6-11.
MERCEDES: Alhambra, N.Y.
C.; Bronx, N.Y.C., 30-April 4.
MEREDITH and Snooser: Grand, Syracuse, 30-April 4: Keith's, Toledo, 6-11.
MEREDITH Sisters: Poli's, Scranton, Pa.; Grand, Pittsburgh, April 6-11.
MERRILL and Otto: Shea's, Toronto; Temple, Detroit, 30-April 4: Temple, Rochester, 6-11.
METROPOLITAN Minstrels: Dominion, Ottawa, Can.; Orph., Montreal, 30-April 4.
MIJARES: Grand, Pittsburg; Hipp., Cleveland, 30-April 4.
MILES, Homer: Temple, Hamilton, Can., 30-April 4.
MILLER and Kent Co.: Orph., New Orleans.
MILLER and Lyle: Poli's, New Haven, 30-April 4: Maryland, Balto., 6-11.
MILLER and Vincent: Bronx, N.Y.C.; Alhambra, N.Y.C., 30-April 4: Grand, Syracuse, 6-11.
MONROE and Pusey: Maryland, Balto., 30-April 4.
MONTAGUE'S Birds: Keith's, Washington.
MORALIS Brothers: Orph., Winnipeg; Orph., Regina, 30-31; Sherman Grand, Calgary, April 1, 2; Empire, Edmonton, 3, 4.
MORI Brothers: Orph., Duluth, 30-April 4.
MORRIS and Allen: Orph., Montgomery.
MORRIS, Elida: Forsythe, Atlanta; Lyric, Richmond, 30-April 4: Keith's, Phila., 6-11.
MORTON, Clara, Co.: Temple, Rochester.
MORTON, Ed.: Poli's, Scranton, Pa., 30-April 4: Poli's, Springfield, 6-11.
MORTON, Sam and Kitty: Bronx, N.Y.C.; Victoria, N.Y.C., 30-April 4.
"MOTORING": Palace, Chgo., 30-April 4.
MOSHER, Hayes and Mosher: Orph., Fresno, 30-April 4.
MOWATT'S Five: Keith's, Indianapolis.
MOZART Duo: Keith's, Phila., 30-April 4: Keith's, Wash., 6-11.
MULLER and Stanley: Maj., Chgo.; Maj., Milwaukee, 30-April 4.
MULLEN and Coogan: Columbia, St. Louis; Orph., Memphis, 30-April 4.
MURIEL and Francis: Columbia, St. Louis; Orph., Memphis, 30-April 4.
MURPHY and Nichols: Orph., Denver; Orph., Lincoln, 30-April 4.
MURRAY, Elisabeth: Keith's, Boston.
MURRAY, John T.: Keith's, Indianapolis.
"NAKED Man, The": Orph., Portland, Ore.
NASH, Julia, Co.: Orph., Sacramento, 30, 31; Orph., Stockton, April 1, 2: Orph., San Jose, 3, 4.
NATALIE and Ferrera: Palace, N.Y.C.
NELSON and Nelson: Orph., Sioux City; Orph., St. Paul, 30-April 4.
"NEPTUNE'S Garden": Orph., Vancouver, 30-April 4.
NETHERSOLE, Olga, Co.: Orph., Frisco, 30-April 4.
NEVINS and Erwood: Orph., Mobile, Ala.; Orph., Jacksonville, 30-April 4: Orph., Savannah, 6-8: Orph., Charleston, 9-11.
NEVINS and Gordon: Orph., Vancouver, 30-April 4.
NEWHOFF and Phelps: Bushwick, B'klyn.
NICHOLS, Nellie V.: Palace, N.Y.C.
NICE'S Skating Girl: Keith's, Prov.; Grand, Syracuse, 30-April 4.
NONETTE: Orph., Minneapolis; Maj., Milwaukee, 30-April 4.
NORTON and Nicholson: Poli's, Springfield; Poli's, New Haven, 30-April 4.
OAKLAND, Will, Co.: Shea's, Toronto; Columbia, Grand Rapids, Mich., April 6-11.
ODIVA: Orph., Winnipeg; Orph., Regina, 30, 31; Sherman Grand, Calgary, April 1, 2; Empire, Edmonton, 3, 4.
O'DONNELL, Charles, Co.: Poli's, Springfield, 30-April 4.
"OLD School Playground": Temple, Detroit, 30-April 4; Temple, Rochester, 6-11.
O'NEIL, Nance: Orph., Des Moines.
ORFORD'S Elephants: Poli's, Hartford; Bushwick, B'klyn, April 6-11.
OTERITA: Orph., St. Paul; Orph., Minneapolis, 30-April 4.
PANTZER Duo: Orph., Des Moines; Orph., Minneapolis, 30-April 4.
PARISH, Frank: Orph., Des Moines, 30-April 4.
PARILLO and Frabito: Orph., Oakland, 30-April 4.
PAULI and Boyne: Orph., Sioux City; Orph., St. Paul, 30-April 4.
PAYNE, Nina: Keith's, Indianapolis 30-April 4: Keith's, Louisville, 6-11.
PETERSON Brothers: Colonial, N.Y.C., 30-April 4: Alhambra, N.Y.C., 6-11.
PERRY, Albert: Poli's, Springfield; Bushwick, B'klyn, 30-April 4.
PERSIAN Garden: Lyric, Birmingham; Orph., Knoxville, 30-April 4: Keith's, Louisville 6-11.
PHILLIPS and White: Orph., Denver; Orph., Lincoln, 30-April 4.
POLLOCK, Milton, Co.: Keith's, Prov., 30-April 4: Alhambra, N.Y.C., 6-11.
"PORCH Party": Grand, Syracuse, 30-April 4: Keith's, Toledo, 6-11.
POWER Brothers: Orph., Duluth; Orph., Winnipeg, 30-April 4.
PRELLE'S Dogs: Keith's, Columbus; Colonial, Erie, Pa., 30-April 4, Orph., Harrisburg, Pa., 6-11.
PREVOST and Brown: Columbia, Grand Rapids, Mich., 30-April 4.
PREE, Four: Temple, Detroit.
PRIMROSE and Dock: Victoria, N.Y.C., April 6-11.
PRUITT, Bill: Orph., Seattle; Orph., Portland, 30-April 4.
"PURPLE Lady": Temple, Hamilton, Can.
QUIGG and Nickerson: Orph., Birmingham, April 6-11.
RAJAH: Hipp., Cleveland; Keith's, Columbus, 30-April 4.
RAMSDELL Trio: Shea's, Toronto; Orph., Montreal, 30-April 4: Dominion, Ottawa, 6-11.
RANDALS, The: Orph., Vancouver; Orph., Seattle, 30-April 4.
RAW, Claude: Poli's, Springfield.
RAYMOND and Bain: Dominion, Ottawa, Can.; Orph., Montreal, 30-April 4.
RAYMOND and Caverly: Keith's, Cinti.; Forsythe, Atlanta, 30-April 4: Orph., Birmingham, 6-11.
READINGS, Four: Bronx, N.Y.C.
REDFORD and Winchester: Victoria, N.Y.C.; Lyric, Richmond, 6-11.
REDHEADS: Lasky's; Shubert's, Utica, N.Y.; Victoria, N.Y.C., 30-April 4: Colonial, N.Y.C., 6-11.
REED Brothers: Grand, Syracuse.
REINOLD, B., Co.: Grand, Pittsburgh; Orph., B'klyn, April 6-11.
REISNER and Gores: Poli's, Springfield, April 6-11.
RELLOW: Orph., Memphis; Orph., New Orleans, 30-April 4.
REMPLE, H. and B.: Orph., Montreal; Temple, Rochester, N.Y., 30-April 4: Keith's, Prov., 6-11.
RENARDO Three: Alhambra, N.Y.C.; Bushwick, B'klyn, 30-April 4: Bronx, N.Y.C., 6-11.
REUTER Brothers: Orph., Kansas City.
RICE, Andy: Bronx, N.Y.C.; Victoria, N.Y.C., 30-April 4.
RICE and Morgan: Orph., Seattle; Orph., Portland, 30-April 4.
RICHARDS, Chris: Alhambra, N.Y.C., April 6-11.
RICHMOND and Mann: Temple, Hamilton, Can., April 6-11.
RIGOLETTO Brothers: Orph., Montreal; Shea's, Buffalo, 30-April 4.
RINALDO: Keith's, Indianapolis.
RINGLING, Great: Victoria, N.Y.C.
RITCHARDS, Great: Victoria, N.Y.C., April 6-11.
RITCHIE, Adele: Keith's, Wash.
RIVES, Shirley, Co.: Orph., Frisco; Orph., Oakland, 30-April 4.
ROBERT, Hans: Orph., Duluth; Orph., Lincoln, 30-April 4.
ROBERTS, Theo., Co.: Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.
ROBERTA and Verera: Orph., Sioux City.
ROGERS, Billy: Orph., Los Angeles.
ROGERS, Will: Columbia Grand Rapids; Keith's, Toledo, 30-April 4: Keith's, Indianapolis, 6-11.
ROLANDO Brothers: Hipp., Cleveland, April 6-11.
"ROMEO, Great, The": Orph., New Orleans.
ROSE and Moon: Poli's, Springfield; Poli's, New Haven, 30-April 4: Poli's, Hartford, 6-11.
ROSHANARA: Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.
ROSINE, Carl: Keith's, Portland, Me.; Keith's, Lowell, 30-April 4.
ROSS, Clark: Empire, Butte; Hoyt's, Empress, Spokane, Wash., 30-April 4: Empress, Seattle, 6-11.
ROYE, Ruth: Orph., Vancouver; Orph., Seattle, 30-April 4.
RUGGGA, Elsa: Keith's, Prov., 30-April 4: Keith's, Prov., 6-11.
RUGGLES, Helen: Orph., Oakland; Orph., Frisco, 30-April 4.
RUSSELL, Dorothy: Victoria, N.Y.C.
RYAN and Lee: Shea's, Buffalo; Shea's, Toronto, 30-April 4: Orph., B'klyn, 6-11.
SALE, Chick: Orph., Salt Lake City, 30-April 4.
SAMAROFF and Sonia: Keith's, Phila.; Keith's, Prov., 30-April 4.
SAMPSELL and Reilly: Maryland, Balto., April 6-11.
SANDWINA, Katie, Co.: Temple, Rochester.
SANSONE and Delilah: Shubert's, Utica, N.Y., 30-April 4.
"SCENES from Grand Opera": Keith's, Lowell, Mass., 6-11.
SCHEFF, Fritzi: Orph., Frisco; Orph., Oakland, 30-April 4.
SCHOLLER and Dickinson: Keith's, Cinti., 30-April 4.
SHARP and Turek: Orph., Omaha; Orph., Sioux City, 30-April 4.
SHAW, Lillian: Orph., St. Paul; Orph., Winnipeg, 30-April 4.
SHERIDAN, Frank, Co.: Keith's, Toledo; Keith's, Columbus, April 6-11.
SHIRLEY, Eva: Victoria, N.Y.C.
SHOWALTER, Edna: Orph., Lincoln; Orph., Kansas City, 30-April 4.
SIMONS Co.: Hipp., Cleveland, 30-April 4.
SIDNEY and Townley: Keith's, Columbus.
SKATING Bear: Temple, Rochester; Shea's, Buffalo, April 6-11.
SLEMONS, Frederika: Columbia, Grand Rapids; Keith's, Cinti., 30-April 4: Keith's, Louisville, 6-11.
SLOANE and Fields: Victoria, N.Y.C.
SMITH, Cook and Brandon: Orph., Lincoln; Orph., Kansas City, 30-April 4.
SPRAGUE and McNeece: Hipp., Cleveland; Maj., Milwaukee, 30-April 4: Columbia, Grand Rapids, Mich., 6-11.
STAFFORD, Hayward, Co.: Temple, Hamilton, Can.; Dominion, Ottawa, 30-April 4.
ST. JAMES, W. H., Co.: Columbia, Grand Rapids, 30-April 4.
STANLEY, Stan, Trio: Forsythe, Atlanta, 30-April 4: Orph., Jacksonville, 6-11.
STANLEYS, The: Orph., Seattle; Palace, Chgo., 30-April 4.
STELLING and Revelle: Orph., Omaha, 30-April 4.
STEPP, Goodrich and King: Keith's, Phila., 30-April 4: Bronx, N.Y.C., 11.
STEVENS, Leona: Colonial, Norfolk; Grand, Pittsburgh, 30-April 4: Keith's, Cinti., 6-11.
STEVENS, Paul: Poli's, Springfield, 30-April 4.
STEWART Sisters: Proctor's, Newark, N. J., 30-April 4.
STOBY, Bella: Alhambra, N.Y.C.; Colonial, Norfolk, 30-April 4.
SULLIVAN, Arthur, Co.: Orph., B'klyn; Bronx, N.Y.C., 30-April 4: Keith's, Prov., 6-11.
SULLY Five: Orph., Omaha; Palace, Chgo., 30-April 4: Columbia, Grand Rapids, Mich., 6-11.
SURRATT, Valeska: Orph., Kansas City, 30-April 4.
SUTTON, McIntyre and Sutton: Dominion, Ottawa, Can., April 6-11.
SWOR and Mack Co.: Colonial, Norfolk; Maryland, Balto., 30-April 4: Keith's, Columbus, 6-11.
TANNIN, Julius: Orph., New Orleans.
TAYLOR, Eva: Orph., Stockton, 25, 26: Orph., San Jose, 27, 28: Orph., Los Angeles, 30-April 4.
"TELEPHONE Tangle": Keith's, Phila.; Keith's, Wash., 30-April 4: Poli's, Scranton, Pa., 6-11.
TEMPEST, Florence, Co.: Poli's, Springfield; Poli's, Scranton, Pa., 30-April 4: Victoria, N.Y.C., 6-11.
"TEMPTATION": Keith's, Columbus, O., April 6-11.
THOMAS and Hall: Orph., Vancouver; Orph., Seattle, 30-April 4.
THOMPSON and Copeland: Garrick, Wilmington, Del., 30-April 4.
TIEBOR'S Seals: Orph., Mobile, April 6-11.
TIGHE, Harry, Co.: Keith's, Wash.; Lyric, Richmond, 30-April 4.
TIMBERG, Herman: Orph., Frisco, 30-April 4.
TINA, Miss: Temple, Hamilton, Can.; Dominion, Ottawa, 30-April 4: Orph., Montreal, 6-11.
"TO Save One Girl": Orph., Frisco, 23-April 4.
TOM Boys, Two: Penn, Phila., April 6-11.
TONEY and Norman: Keith's, Boston.
TOOMBS, Andrew, Co.: Orph., Harrisburg, Pa.; Colonial, Norfolk, 30-April 4.
"TRAINED Nurses": Keith's, Boston; Poli's, Springfield, April 6-11.
TRAVILLA Brothers and Seal: Lyric, Richmond; Grand, Pittsburgh, 30-April 4.
TRANS-Atlantic Trio: Keith's, Louisville; Forsythe, Atlanta, 30-April 4: Orph., Birmingham, 6-11.
TUCKER, Sophie: Orph., Montreal.
TUXANO Brothers: Keith's, Columbus, 30-April 4.
TYPES, Three: Bushwick, B'klyn, 30-April 4: Keith's, Cinti., 6-11.
USHER, Claude and Fannie: Orph., Lincoln.
VALERIE Sisters: Orph., Jacksonville, 30-April 4: Orph., Savannah, 6-8: Orph., Charleston, 9-11.
VALMONT and Raynon: Orph., Des Moines; Orph., Sioux City, 30-April 4.
VAN and Schenck: Orph., Harrisburg, Pa.; Shubert's, Utica, N.Y., April 6-11.
VAN, Billy B., Co.: Orph., Minneapolis; Orph., Omaha, 30-April 4.
VAN Brothers: Poli's, New Haven; Shubert's, Utica, N.Y., April 6-11.
VAN Brunt, Walter: Colonial, N.Y.C.; Keith's, Prov., 30-April 4: Alhambra, N.Y.C., 6-11.
VAN Cleve, Denton and Pete: Keith's, Toledo; Hipp., Cleveland, 30-April 4.
VANDINOFF and Louie: Temple, Detroit; Temple, Rochester, 30-April 4.
VAN Hoven: Orph., Vancouver, 30-April 4.
VERGER, Nick: Orph., Winnipeg; Orph., Regina, 30, 31; Sherman Grand, Calgary, April 1, 2; Empire, Edmonton, 3, 4.
VERSATILE, Three: Temple, Detroit; Temple, Rochester, 30-April 4.
VINTON and Buster: Keith's, Wash.; Lyric, Richmond, 30-April 4: Orph., B'klyn, 6-11.
VIOLET and Charles: Proctor's, Newark, N. J.
VIOLINSKY: Maj., Chgo.; Columbia, St. Louis, 30-April 4: Columbia, Grand Rapids, Mich., 6-11.
VON Tilzer, Al.: Orph., Sioux City; Orph., Des Moines, 30-April 4.
VOX, Valentine: Keith's, Cinti.
WAKEFIELD, Willa Holt: Orph., Salt Lake City; Orph., Denver, 30-April 4.
WARD and Cullen: Orph., B'klyn.
WARD and Ratcliffe: Orph., Birmingham, April 6-11.
WARD and Weber: Orph., Vancouver; Orph., Seattle, 30-April 4.
WATSON and Santos: Keith's, Prov.; Proctor's, Newark, N. J., 30-April 4.
WEBB, Austin, Co.: Orph., Memphis, 23-28: Orph., New Orleans, 30-April 4: Bijou, Mobile, 6-11.
WELCH, Joe: Alhambra, N.Y.C., 30-April 4.
WELCH, Pauline: Colonial, Erie, Pa.; Colonial, Norfolk, Va., April 6-11.
WELDOME and Welcome: Orph., Los Angeles, 23-April 4.
WEST, Mae: Victoria, N.Y.C., April 6-11.
WESTON and Claire: Orph., Duluth; Orph., Winnipeg, 30-April 4.
WHITE, Clayton, Co.: Orph., Lincoln.
WHITEFIELD and Ireland: Bronx, N.Y.C.
WILL and Kemp: Maj., Milwaukee.
WILLIAMS and Wolfus: Poli's, Springfield, 30-April 4: Poli's, Hartford, 6-11.
WILLIAMS, Bert: Bushwick, B'klyn.
WILLARD and Bond: Keith's, Lowell, 30-April 4: Keith's, Portland, Me., 6-11.
WILLS, Nat: Colonial, N.Y.C., 30-April 4: Keith's, Phila., 6-11.
WILSON and Audrey: Keith's, Lowell, Mass., 23-28: Keith's, Portland, Me., 30-April 4.
WILSON and Pearson: Orph., Minneapolis; Orph., Duluth, 30-April 4.
WILSON, Grace: Lyric, Birmingham; Forsythe, Atlanta, 30-April 4: Orph., Birmingham, 6-11.
WILSON, Jack, Co.: Alhambra, N.Y.C.; Victoria, N.Y.C., 30-April 4: Bushwick, B'klyn, 6-11.
WILTON Brothers: Temple, Hamilton, Can., April 6-11.
WINCHE and Poor: Maryland, Balto., 30-April 4.
WINTERS, Winona: Colonial, N.Y.C., 30-April 4: Keith's, Boston, 6-11.
"WOMAN Proposes": Shea's, Toronto; Grand, Syracuse, April 6-11.
WOOD, Brit: Shea's, Toronto; Palace, Chgo., 30-April 4.
WOODS and Wyde: Keith's, Indianapolis.
WOODRUFF, Henry, Co.: Orph., Oakland; Orph., Sacramento, 30, 31; Orph., Stockton, April 1, 2; Orph., San Jose, 3, 4.
WRIGHT and Dietrich: Orph., St. Paul; Orph., Winnipeg, 30-April 4.
WRIGHT, Cecilia: Maj., Milwaukee.
"WRONG from the Start": Maj., Chgo., 30-April 4.
WYNN, Bessie: Orph., Kansas City; Orph., Omaha, 30-April 4.
WYNN, Ed., Co.: Alhambra, N.Y.C.; Keith's, Phila., 6-11.
YVETTE: Maj., Milwaukee; Palace, Chgo., 30-April 4.
ZANCIGS, The: Columbia, St. Louis; Orph., Memphis, 30-April 4.
ZAZELLE, H. M., Co.: Orph., Portland, Ore.

B. F. KEITH'S CIRCUIT OF THEATRES
E. F. ALBEE - General Manager

THE ORPHEUM CIRCUIT OF THEATRES
MARTIN BECK, General Manager

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For Vaudeville or the Entertainment Platform.
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Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Dorcia and Elwood, Halton and Fuller, Kelley and Wentworth, Harry M. Moore, Lewis McCord, Haight and Deane, Dick Gardner, Caroline Franklyn Co.
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The Great Comedy Star TRIXIE FRIGANZA In a Laughin Riot
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FINEST IN THE WORLD
and
10—ALL STAR ACTS—10

WOMEN IN VAUDEVILLE

E. F. ALBEE, in an interview to Zoe Beckley in the *Evening Mail*, says:

"Women certainly rule the world of vaudeville.

"And why shouldn't they? Women make or unmake the theater. When Mr. Keith invented the continuous performance in 1885, the variety house was an unsafe and unsavory place.

"Keith changed that. He saw that women turned their thumbs down at ugly jokes. They consigned smut to the rubbish heap, where it belongs, just as they would cast dirt from their households.

"Now they go in perfect confidence to the vaudeville houses, take their children or send them alone. On both sides of the footlights vaudeville is a golden dream for women.

"Vaudeville isn't what it once was. Women are its backbone. They are the big money earners. They get from 50 to 75 per cent. more salary than men, other things being equal.

"Frequently they hire the men who act with them, apportion their pay and manage the turn. In a dancing act, the man is a prop.

"The public has little idea how many tidy fortunes are cleaned up by vaudeville teams. Take Angie Norton and Paul Nicholson, for example. The cost of their act is negligible. I guess they could tote their stuff in a suitcase. They have made $65,000 or so in a few years, own their home in the country, and live in it like the comfortable, businesslike pair they are."

CURRENT BILLS

Colonial—Virginia Harned and company, Trixie Friganza, Kate Elinore and Sam Williams, Gus Edwards's Kid Cabaret, Clark and Verdi, Walter Van Brunt, Burns and Fulton, Charles Kasrac and company, Three Arthurs.

Alhambra—Mercedes and Mlle. Stantone, Jack Wilson Trio, Joseph Howard and Mabel McCane, Belle Story, Morris Cronin and his Merry Men, Ed. Wynn and company, Avon Comedy Four, John and Winnie Hennings, Lee and Cranston, Three Renards, Chester Kingston, Bronx—Jesse Lasky's Five Beauties, Sam and Kitty Morton, Bert Kalmar and Jess Brown, Louise Galloway and company, Claudius and Scarlet, Hussey and Lee, Dolan and Lenhart, Miller and Vincent, Whitefield and Ireland, Four Readings, Juggling De Lisle.

Victoria—Trixie Friganza, A. Baldwin Sloane and Grace Field, Joe Welch, Should a Woman Tell? Eva Shirley, Ma Cherie, Dorothy Russell and company, H. B. Martin, Four Sylphs, Ringling Troupe, Girl in the Muff, That Trio, Clark and Verdi, Love in the Suburbs, Pederson Brothers, Lightner and Jordan, Leipsig, Hayden, Borden and Hayden, Falke and Sanford.

Palace — William Faversham and company, Harry Fox and Yanoni Dolly, Hines and Fox, Nellie V. Nichols, Grant and Hoag, Mae Murray and Clifton Webb (second week), Beaux Arts, Charles Ahearn Troupe, Klutina's Entertainers.

MOTION PICTURES

COMMENT AND SUGGESTION

"THE Menace of the Movies" is the rather sinister heading placed on an interview with Judge Edward Swann, of the New York Court of General Sessions, in a recent issue of the New York *World*. The jurist's attitude may be summarized as follows: "The menace of the cheap moving picture show is one of the most serious problems that New York has to deal with to-day. Practically every young crook has some particular moving picture place as his 'hang out' where he meets others of his kind and they form working combinations. . . . It is at the cheap moving picture show that the young crooks meet and debauch young girls. They are fascinated by the glamour of the deeds portrayed upon the films; and, the human instinct of imitation being strong within and the youth of both sexes being peculiarly susceptible to the power of suggestion, their impulses are to break away from the beaten paths of conventionality and to substitute for the humdrum life of toil and the dull, drab surroundings in which they live the supposed romantic though immoral and criminal acts they see portrayed upon the films. . . . I have had a great many young people of both sexes tell me that they got their first suggestion to commit crime from the scenes portrayed in the moving pictures, and they had reasoned like this: 'I have heard all my life that these things are bad and should not be done, but I see by those films that others do them and get away with it so why shouldn't I?' I am only stating to you what I know to be facts from my actual experience on the bench here for the past six years." Judge Swann goes on to condemn the "white slave" films, to further emphasise the popularity of the cheap moving picture theater as a rendesvous for young criminals, to cite a few instances of girls who have been led astray by picture theater acquaintances, and to suggest a remedy for the evil. The cure, it may be noted, is nothing else but an exercise of the police and licensing powers already possessed by the authorities.

* * * *

The disadvantage of using words newly-coined to suit a headline writer's fancy is clearly shown in the present use of the word, "movies." The majority of newspaper readers are in reality merely headline readers except in cases of news concerning their particular, narrow interests. This class read the headline on Judge Swann's interview and turned the page, having received the impression that Judge Swann had made out a case against the motion picture. Had these persons stopped to read the article they would probably have realized that the only case really made out is one against lax license authorities and police neglecting their duties. With the same reasoning, and a mere change of a word here and there, I could write just as clear an article on "The Menace of the Parks," (or should it be "Parkies?").

* * * *

There are some portions of the interview that actually treat of the motion picture. Judge Swann has been told by young criminals, "I have heard all my life that these things are bad and should not be done, but I see by those films that others do them and get away with it, so why shouldn't I?" Then as if feeling our doubt, the jurist adds, "I am only stating to you what I know to be facts from actual experience on the bench here for the past six years."

SCENE IN KENNEDY'S "CHARLOTTE CORDAY."
Featuring Arthur Maude and Constance Crawley.

* * * *

I have seen, I think, as many pictures as all of Judge Swann's "young criminals;" I have read the story of as many more, and yet, except in the case of a few, an almost negligible few, with heroes of the "Raffles" type, I fail at the present moment to recall a picture in which anyone did anything criminal and "got away with it." I have seen dozens of films which have moved me to wish, for art's sake, that the criminal would "get away with it," so tiresome were the painstaking efforts of the picture makers to round up every criminal in the cast and give him his due. If, as our critics would have us believe, the power of suggestion on the screen will move youthful minds to perform all sorts of vicious acts, what of the power of *fear*, fear of the inevitable punishment that comes to every picture criminal as regularly as the reels unwind. If screen suggestion will move mountains, what of the thousand and one "sermons in pictures" being shown in the picture houses of the country at this minute. Though comparisons are odious, what of the "suggestions" contained in a single newspaper, why not, "The Menace of the Newsies?" Finally, is everything a youthful criminal says a "fact?"

* * * *

For a concrete example of the influence of suggestion Judge Swann falls back on the newspapers. "For instance," he says, "when the newspapers took up the subject of the death of a banker in Macon, Ga., from taking bichloride of mercury within a few days reports of similar cases began to come in from all over the country in rapid succession." And the newspapers continued to print the stories, piling suggestion upon suggestion. Of course it was news, and I for one would be the last to urge a curtailing of news. But mention of the bichloride cases calls to mind a parallel occurrence in the film world only last week. A recent K. & E.—Biograph film, The Billionaire, based upon a play produced some seasons ago, contained one subtitle, "I will take those bichloride tablets and end it all." Coroner's physician, Charles E. Pabst, of Brooklyn, who is active in a crusade to combat by legislation and other means the bichloride epidemic, called the attention of the film producers to this subtitle immediately after the picture's release, and asked their co-operation by omitting the subtitle. The company immediately agreed with Dr. Pabst's views and ordered the subtitle in question changed.

* * * *

The trouble with Judge Swann, as with most of the critics of the motion picture, is not with their actual convictions and thoughts, but with their inability to know where to call a halt on their line of reasoning. Most likely there are motion picture theaters that are on a par with cheap dance halls, and the lower class of poolrooms; certainly there are occasional pictures, all of them condemned by ninety per cent. of film men, that are suggestive and immoral. But why not stop there, with that statement, why describe the minute scab as though it covered the body? "The better class of houses seem to make an effort to give decent and entertaining and instructive shows," says Judge Swann. Why the hesitancy? Why not the fact: "The great majority of motion picture theaters are giving decent and entertaining and instructive shows." We'll believe the points you really want to prove, Judge, but why tell us that a man has been killed for the sake of proving that he has cut his finger?

THE FILM MAN.

LLOYD LONERGAN,
Scenario Editor, Thanhouser.

Sarony, N. Y.

CHARLES OGLE,
With the Edison Company.

WITH THE FILM MEN

H. WINIK,
De Luxe Attractions Co.

THE MIRROR, as well as the other journals interested in the betterment of the motion picture, has inveighed against the use of the word "movies," but as is usual utilitarianism and the attitude of the daily press, as well as the advertising of some of the manufacturers has been too strong and the word is in more general use than ever. Under these circumstances it is interesting to read what our British cousins have to say. "I simply refuse," says a writer in the London *Bookseller*, "to credit any self-respecting English author with the use of the horrible barbarism 'movies,' perhaps the most hideous verbal atrocity ever wafted to us across the Atlantic."

Some one asked "Herb" Hoagland, the new general manager for Pathe Freres, why the pictures were not longer in the Weekly. Because, said "Herb," these are homeopathe pictures.

Joe Brandt is on another trip.

During my few years' connection with the motion picture business I have seen a number of Americans go to England "to inject American methods into the business." Some of them have stayed, but most of them have returned, with very little accomplished. One of those who has stayed and prospered is H. Winik, who is now one of the biggest factors in the motion picture market there. He is the one man who, by studying conditions and adapting himself to English ideas wherever possible and quietly and unostentatiously using American methods, has become the proprietor of one of the biggest establishments in London.

Mr. Winik is a Californian. During the reconstruction days after the 'Frisco earthquake he opened a store show, which prospered. This called his attention to the possibilities of a chain of theaters in California, which he gradually established and a number of which he still owns. Looking for new worlds to conquer he came to New York, and while marking time waiting for an opportunity, he took a pleasure trip to Europe and as told above has become a permanent fixture there.

The name H. Winik is almost a character sketch of the man himself, short, forceful, and unostentatious. A reticent man until his interest is aroused, when he is a convincing talker. He is by no means an Apollo, and until one has talked with him, he is not particularly impressive. Mr. Winik has just returned to London after a brief business trip to New York, during which he has entered into a business arrangement with P. P. Craft, one of the shrewdest men in the film business, to handle the output of his London company, including such pictures as Sealed Orders and The Blue Mouse.

A pathetic incident occurred last week while Commander Evans, Captain Scott's aide in the South Pole Expedition, was visiting the Mutual studios. The Commander was waiting while Director Jack Noble was preparing the set for his scene with our Mutual Girl, and picked up an old paper to while away the time. It happened to be an old copy of the London *Sphere*, and contained an account of his wife's death, which occurred while he was on the expedition. The shock almost upset the plans for the scene, but the Commander pulled himself together and was photographed with Miss Phillips.

Speaking of the Mutual studios, Jack Noble is the one popular boy there. From Miss Phillips down to the extra people they are all enthusiastic over "Jack," and everyone to whom I spoke had nice things to say about him. "Jack" has taken an assistant in the person of Burgoyne Hamilton, formerly of General Film.

K. W. Linn, who organized the Eclectic Film Company and carried it to its present successful standing, leaves shortly for Europe, where he will have charge of the selection of pictures for the American [illegible].

F. J. B.

FOR PHOTOPLAY COPYRIGHT

Representative Willis, After Conferences with "Mirror" Representative, to Seek Congressional Action

WASHINGTON, D. C. (*Special*).—As a result of long conferences with William Lord Wright, of THE NEW YORK DRAMATIC MIRROR, Congressman Frank B. Willis, of Ohio, has announced that he is preparing a measure looking toward the protection of motion picture manuscripts by copyright. The bill will be introduced in Congress during the next few weeks and Representative Willis has stated his intention of forcing it to action as soon as possible.

The question of photoplay copyright came into the limelight recently through the action of a California police judge, who declared that scenarios had no protection under the Townsend law. Many plans have been talked of to secure better conditions, but it has remained for William Lord Wright, of THE MIRROR staff, to secure action. Mr. Wright has been in conference with Congressman Willis for some time and THE MIRROR received word last week that the bill was in course of preparation and would be introduced within the next few days.

THE MIRROR and Mr. Wright feel that they have accomplished much in bringing the attention of Congress to the situation and in engaging the services of such an able and intelligent representative as Frank B. Willis. It will now be obligatory on the part of the organizations of photoplay authors and the individual writers to encourage Mr. Willis by their influence and support, and aid him in getting quick action on his measure. This can be accomplished by prompt communication with the representative from the district where you live urging him to support the Willis bill and to aid in bringing it up for rapid consideration.

It is believed that the manufacturers will heartily favor this amendment to the Townsend law because if authors can copyright their scripts it will relieve the editors of much responsibility and much unjust accusation. Although not at all merited, the "plot stealing" cry will not down, and it is invariably the excuse and charge of the writer who is disappointed when his stories are rejected. He will have no such excuse if motion picture scripts are allowed copyright protection.

Frank B. Willis is serving his second term in Congress from Ohio. He was formerly representative in the Ohio Legislature, and is the author of the famous Willis law in the Buckeye State. He is close to former Senator J. B. Foraker, of Cincinnati, counsel for the National Exhibitors' League. Willis has also been selected by the Republican leaders of Ohio to make the race for Governor next Fall. No better champion for the script writer could be thought of than Mr. Willis.

White, N. Y.
JAMES VINCENT.

James Vincent, who is to be featured with Valentine Grant in Sid Olcott's International Productions, has had an extensive stage and motion picture experience. For years he was leading man with various stock companies, and has appeared with Nat M. Wills, Burr McIntosh, with Louis Mann in The Man Who Stood Still, and with John Mason in As a Man Thinks. He was last seen on the stage with Jack Hale in The Trail of the Lonesome Pine.

When the Kalem Company organized their first company for pictures Vincent was appearing on Broadway with The Man Who Stood Still. He joined the Kalem forces and for two years was prominent in their productions, after which he returned to the stage with John Mason. Mr. Olcott was his first director and on organizing his own company remembered Vincent's fine work with Kalem and decided to feature him. At present Mr. Vincent is in Ireland and upon his return to New York he will very likely go to England and Ireland for an indefinite period.

The first Sid Olcott production was When Men Would Kill, released March 23 through Warner's Features.

"DOPE" AT WEBER'S

Third Continental Production at Weber's is Thanhouser Film

A six-reel production of Dope, based on Herman Lieb's well-known vaudeville sketch, is the third attraction at Weber's Theater under the arrangement existing between that playhouse and the Continental Feature Film Corporation. Dope opened at Weber's Monday for a strictly limited engagement of two weeks only, and will be followed by D. W. Griffith's film, The Battle of the Sexes.

The film production of Dope has been written and staged by Herman Lieb, who has appeared for the last five years in the sketch of the same name by Joseph Medill Patterson. It has been staged at the Thanhouser studios in New Rochelle, and is owned by the Direct-From-Broadway Feature Film Company. The cast includes, in addition to Mr. Lieb himself, Laura Nelson Hall, Ernest Truex, Christine Blessing, William H. Tooker, and Gaston Mervale.

Other forthcoming productions at Weber's Theater are, The Floor Above, founded on E. Phillips Oppenheim's story, "The Mystery of Charlecot Mansions," The Dishonored Medal, and Imar, the Servitor, by Daniel Carson Goodman.

ALICE JOYCE DANCES

Kalem Star in Forthcoming Release Shows Skill as Danseuse

For the first time in her career in motion pictures, Alice Joyce, Kalem's famous star, consented to show her wonderful skill as danseuse before the camera. The result will be shown in a two-part drama, The Cabaret Dancer, which will be released Monday, April 6.

Had not Miss Joyce chosen the photoplay as her field of endeavor, she would undoubtedly have won fame as a danseuse. The Cabaret Dancer shows her treading through the mazes of an intricate Spanish dance. Her performance is said to be wonderfully graceful and beautiful. Miss Joyce portrays the role of Linse Hayden, an artist's model and dancer.

STUDIO AT EXPOSITION

Practical Studio in Operation Among Exposition Novelties

Among the many novelties to be presented at the coming second International Exposition of the Motion Picture Art, held at the Grand Central Palace, June 6 to 13 next, will be the practical working studio showing the making of a moving picture from start to finish. The big producing companies will have the privilege of using the studio at different times, the dates of which will be announced later. The producing directors of the different companies will have charge of the studio on the day set apart for the producing on the stage short story subjects confined to one reel. This will be most interesting to the general public and no doubt will be much appreciated. The leading photoplay actors and actresses from the producing companies will take part in these sketches from time to time, and the general public will be able to see their favorites in action.

MAY SELL FILM

Eastman Company Gets Suspension, But Must Pay Goodwin Company

The United States Court of Appeals last week decided to suspend the injunction against the Eastman Kodak Company pending the settlement of the patent infringement suit. The injunction had prohibited further sales, which would have worked a hardship against photographers and film manufacturers, since the Eastman Company is at present the only firm able to supply the demand.

The suspension was made conditional on the willingness of the Eastman Company to turn over every month 20 per cent. of the sales of the films, or give a bond for such payment. It is understood that the bond will be furnished.

AMERICAN KINETO MOVES

The American Kineto Corporation has taken up offices in the World's Tower Building, 110 W. Fortieth Street, New York City.

"THE SMUGGLERS OF SLIGO," RELIANCE.
Two-Part Drama Released March 28.

ECLAIR STUDIO FIRE

Loss of $500,000—Work of Rebuilding to Begin at Once

Preparations are already under way for the rebuilding of the Eclair Company's Fort Lee studio and factory destroyed by fire last Thursday, with a loss of close to $500,000. The new studio adjoining the old one, on which work had already begun, will also be rushed to completion.

Last week's fire was by far the most disastrous recorded in film history. Both the negative and storage departments were destroyed and many negatives lost, including Protea, the six-reel feature, which has proved such a hit. Brave work on the part of Francis Doublier, in charge of the negative department, saved The Caballero's Way, the O. Henry feature recently completed, and The Stirrup Brother.

Inadequate water supply is said to have been in large part to blame for the complete loss of the building, since the Eclair forces were practically forced to stand idle with the hose in their hands while the building burned.

The blaze started in the joining room, where it is thought sparks from defective insulation lighted the film, which was in a moment a sheet of flame. Miss Irene Whipple, of this department, showed her presence of mind by remaining in the building until she had warned all the employes of the other departments.

FEDERAL CENSORSHIP

Propose Board of Five Members to Pass On All Motion Pictures

WASHINGTON, D. C. (*Special*).—A bill providing for a Federal censor board of five members to pass on all imported films has been introduced in both the Senate and the House, Senator Smith, of Georgia, and Representative Hughes, of New Jersey, being sponsors for the bill. Efforts are also being made to have the new board empowered to censor all films made in America under the provisions of the Interstate Commerce Act. The bill provides for a salary of $8,500, to be paid to the chairman of the board and $5,000 to the other members.

G. L. P. VERNON GOES ABROAD

G. L. P. Vernon, president of the World Film Company, is now in mid-ocean on his way to Europe for the purpose of looking over the feature situation. Mr. Vernon plans a long tour through England, Germany, and Italy, and expects to bring back some surprises for the World programme.

KIN-HICKEY SUIT

Suit Does Not Involve American Kinemacolor Company

In explanation of the recent litigation between Charles Urban, of London, England, and William E. Hickey, vice-president and general manager of the Kinemacolor Company of America, it may be stated that it is merely a matter of adjusting personal accounts between the two litigants, and does not in any manner involve the American Kinemacolor Company or its relations with the English company. Mr. Hickey formerly served as general manager of Mr. Urban's companies, the Natural Color Kinematograph Company, and Kineto, Limited; and at the same time acted as European representative of the American Kinemacolor companies. Being an American both by birth and inclination, Mr. Hickey this year decided to resign from the English companies and devote his future entirely to the development of Kinemacolor on this side of the water. Mr. Hickey was obliged to bring suit for salary and expenses under his English contract, the combined account amounting to $15,000. McKeen, Brewster and Morgan are acting as his attorneys, and secured personal service upon Mr. Urban during his recent visit to New York, as well as attachment on property in this jurisdiction. Mr. Urban retorted with a countersuit, the purpose of which is to define the actual amount of expenses incurred by Mr. Hickey on behalf of the two English companies. As soon as this point is settled by judicial referees the suits will practically both be settled. In the meanwhile there is said to be no personal animosity between the litigants—merely a mutual desire to have their differences settled legally and beyond all possibility of cavil on the part of stockholders in any of the allied companies.

TO FIGHT CENSOR

Philadelphia Exhibitors to Take Action Against New Board

PHILADELPHIA, (*Special*).—At the regular weekly meeting of the Philadelphia Local, M. P. E. L., on Friday, a committee was authorized to interview John G. Johnson, a prominent local attorney, and to get his opinion as to the advisability of starting a suit against the new Penn. censorship. The committee will report back at the following meeting and funds will be raised in whatever amount is necessary.

The matter of the proposed local ordinance to provide separate sections in film theaters for unescorted men and women was discussed and information was furnished by an attorney that same would be unconstitutional.

Several schemes were proposed to limit the mushroom growth of new houses, but all were rejected, it being decided that there was already too much adverse legislation against motion picture places.

At a recent meeting of the league, Julian M. Solomon, Jr., manager of the Susquehanna Theater, one of the newest and best equipped in Philadelphia, was elected official press representative of the league.

FILM BLANCHE RING

Stage Star Appears with "Mutual Girl" in Coming Release

Blanche Ring and the entire cast of When Claudia Smiles, now playing at the Lyric Theater, New York City, were filmed in the studios of the Mutual Film Corporation at 20 Union Square West recently in the "Why Is the Ocean So Near the Shore?" number. Later Norma Phillips, "Our Mutual Girl," in a chic black and white costume danced the "Boys! Boys! Boys!" number with the male chorus.

Miss Phillips, who was coached in her role and the dance steps by Anna Laughlin, of the "Claudia" company, formerly a Reliance actress, "picked up" the steps with remarkable celerity. In a white colonial wig Miss Phillips presented a charming picture and the members of the "Claudia" company were overheard to make several complimentary remarks.

Miss Phillips formerly played with Miss Ring in The Wall Street Girl, and the stage star warmly congratulated "Our Mutual Girl" on the strides she has taken in popular favor since her departure from the speaking stage.

TO FILM BRADY NOVELS

Harry Leighton has secured the motion picture rights to all of the novels and short stories of Cyrus Townsend Brady, whose historical and fiction works are said to offer unusually strong opportunities for film presentation.

Although it is only a short time ago since Dr. Brady consented to have his work placed on the screen, Mr. Leighton has already disposed of the rights to a number of the stories and negotiations are pending for many more. Among the numbers already sold or produced may be mentioned Hearts Adrift, adapted from "As The Sparks Fly Upward," produced by the Famous Players Co.; The Southerners, soon to be produced by the Edison Co.; The Road to the Sky, The Reparation, When the West Was Young, and others to be produced by Selig Polyscope Co.; How the Kid Went Over the Range, by Mutual Co.

Mr. Leighton is now busy dramatising Dr. Brady's latest book for a prominent producer. This is probably Dr. Brady's most dramatic effort and will not be published until Fall. It is expected that book and play will both appear at the same time.

Itala Film

The Coming of a Colossus!

Itala Film

The first great motion picture ever made was shown to the public in 1910. This was

THE FALL OF TROY

THE MASTERPIECE

(From "Moving Pictures," by Frederick A. Talbot, published by J. B. Lippincott Company)

"In 1910 the Itala Film Company presented an historical film depicting the 'Fall of Troy,' undoubtedly the masterpiece of the establishment, employing 2030 feet of film. It was lavishly mounted, carefully realistic and the crowds in the big scenes aggregated over 800 actors and assistants. At the time of its production the films of the establishment were shut out from the American market, but the sensation created by it caused a demand among moving picture enthusiasts in the United States, who saw no reason why they should be denied a film which was to be seen in every other part of the world. It forced its way into a rigorously protected territory cheerly by force of merit."

The makers of this memorable film,

The Itala Company of Torino, Italy

After a year's continuous work, and at a cost of $250,000.00, have now produced a new

GREAT ITALA SPECTACLE

which is the grandest film of the Century. It is based upon an original scenario by

GABRIELLE D'ANNUNZIO

the noted Italian Dramatist. It will shortly be presented in the legitimate theatres of the country.

Information as to the date of the first private view and bookings may be had by addressing in the first instance,

HARRY R. RAVER, Director-General

ITALA FILM COMPANY OF AMERICA

220 West 42d Street NEW YORK

SELIG NEWS NOTES

Mrs. May Pringle, the head of the costume department at the Selig plant in Chicago, figured favorably in a descriptive article last week in the Chicago *Daily News*. Her costumes for Peacock Alley have excited considerable admiring comment. During the past week she has been a noticeable figure in the Dressmakers' Congress now in session at the Auditorium Hotel.

Oscar Eagle, the well-known producer, returned last week from an interesting trip, which embraced the Bermudas and the Canal Zone of Panama, thoroughly restored to health. Mr. Eagle was elected vice-president of the Reel Fellows Club Wednesday evening at the Union.

"THE MONEY GOD" RELEASED

The Metropolitan Film Company has released its first feature, a strong five-part drama, The Money God. The film is one of the best of the foreign productions and contains many sensational scenes, one in particular, a portrayal of the engine room of a sinking ship and the explosion of the boilers, having met with much praise from the critics. An unusual story is told in The Money God. A party of clubmen discussing the question of whether money brings happiness, decide to put their theories into practical operation and choose a penniless sea-captain as the subject. The latter is made rich by a subterfuge and the film portrays graphically the trail of suffering and final tragedy that follows his sudden acquirement of wealth and the formation of a craving for more.

KUGLER JOINS LIFE-PHOTO

Frank J. Kugler, well known as a camera man and recently with the Edison Company, has joined the Life-Photo Corporation to take the place of Fred Dobson as camera man. Mr. Dobson was unfortunately compelled to resign because of illness.

The Life-Photo forces are now hard at work on The Banker's Daughter with a strong cast of players. Especial attention is being paid to secure beauty and elaborateness of scenic effects, and it is said that the production will contain many surprises in this regard for film men.

Among the well-known players who will be seen in the production are David Wall, late of the Famous Players' Company, and Katherine La Shelle, who played opposite Edmund Breese in The Master Mind and was also seen in the lead in the film production of Checkers.

KINETO HEAD RESIGNS

S. W. Bishop has resigned as president of the American Kineto Corporation and will be leaving New York in a few weeks to take up the management of a business in London. Mr. Bishop, before his connection with the Kineto Company, was for eleven years with the Gaumont Company, having served them in London, Paris, Canada, and New York. Mr. Bishop will be in a position abroad to act as European representative for American manufacturers.

TWO MELIES A WEEK

The Melies Company appears to have struck a winner in the new General brand of comedies. Although the new series has been in force only a short while, the demand from exhibitors has warranted the company announcing that in the future there will be two Melies comedies released a week in place of the one thousand-foot release of the past. These comedies will continue the antics of Winky Willie, Batty Bill, and Amorous Algy, together with the other inimitable Melies comedians. Melies pictures are released on the General Film programme.

NEW AMERICAN PENNANTS

Beautiful and attractive pennants have been issued for the Beauty and Flying A brands by the American Film Manufacturing Company, and are meeting with an enthusiastic welcome. They are available at all Mutual exchanges or direct from the American Film Company.

WHITNEY IN FILM RANKS

Fred C. Whitney, the theatrical producer, has entered the motion picture field, having become associated with the Bengal Film Company, with offices in the Candler Building, 220 West Forty-second Street. It is planned to put a number of Mr. Whitney's former stage successes in films.

WORKING ON "MASTER MIND"

No injunction has been granted against the Lasky Feature Company on the making of the film version of The Master Mind, as was at first reported, and the work on the picture is still under way.

GARWOOD TO AMERICAN

William Garwood, who has been so long associated with the Majestic Company, is going to the American, where he will play leads opposite Vivian Rich, under the directorship of Sidney Ayres.

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THE GREATER LOVE

IN TWO PARTS

One of the German masterpiece series, finely played and of more than ordinary interest. A tale of those who go down to the sea in ships.

Released
Thursday, April 9th

Read the story in the Hearst Papers

SCENE FROM "THE GREATER LOVE"

DETECTIVE KELLY

IN TWO PARTS

A thrilling detective story of the kind every one likes to see. The detectivegoes through many dangers before he finally lands his man. A film you ought to book.

Released
Saturday, April 11th

Read the story in the Hearst Papers

PATHÉ'S WEEKLY

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CHARLES FROHMAN IN FILM RANKS

Forms Alliance with Famous Players and New Studio Will Be Built in Long Island City

Work is to be started at once on an immense new studio in Long Island City, to be used by the newest of the film alliances, that of Charles Frohman with the Famous Players Company. The studio, which is to be located at Borden Avenue and Van Dam Street, will be devoted exclusively to the Charles Frohman productions, and a special subsidiary company will be organized by the Famous Players Company to handle these films, which will be controlled by the parent company continuing its present methods of distribution.

Through alliance the Famous Players Company secures for film purposes all the famous Charles Frohman successes. In addition to the new studio at Long Island City, and the present studios at New York and Los Angeles, the Famous Players Company will send Hugh Ford, the prominent theatrical director recently engaged by them, to Europe with a corps of assistants, where they will be identified with the Famous Players' London studio. The various Charles Frohman English, French and German successes will then be produced in England and on the Continent.

Following close upon the announcement of the alliance with Henry Savage the affiliation of the Famous Players with Charles Frohman has caused considerable surprise in film circles and the coming productions are looked forward to.

HENDERSON'S NEW POST

Producer Will Handle Feature Productions of California Motion Picture Company

Lucius J. Henderson has been engaged to stage the important feature productions of the California Motion Picture Company, which this firm plans to place on the market at once. Arthur Cadwell, who has been associated for a number of years with Mr. Henderson as head photographer and technical expert, comes with the director to the new company.

Mr. Henderson has for years been prominent in theatrical and motion picture activities. With the Thanhouser and Majestic companies he produced many of the greatest features of the recent year.

AUTHORS TO RECEIVE CREDIT

The Universal Film Manufacturing Company has decided to give the authors of scenarios credit on both the posters and all advertising matter put out, in addition to the credit on the screen.

The step is rather an innovation and it is said that no exceptions will be made.

ECLAIR HOSTS TO MAYOR

The Eclair Film Company had last week the pleasure of entertaining Mayor Fitzgerald at the Fort Lee Studios. The Hub City executive was accompanied by Augustus T. Donovan, Edward C. Fitzgerald, and John A. Keene, all of Boston.

"SPOILERS" TO OPEN

Selig Production Will Be Opening Attraction at the Strand Theater

The Strand Theater, which, as already announced, will open its doors on April 11, will have as the initial attraction the Selig adaptation of Rex Beach's The Spoilers. This picture is said to be equal to any of the features yet turned out and the full strength of the Selig forces has been expended on making it a true picturization of Rex Beach's popular novel.

A number of novel ideas have been incorporated in the Strand Theater for the public comfort, and some novel ideas for the presentation of films are promised. The theater will be the largest in America exclusively devoted to photoplays.

PREPARE FOR DETROIT EXPOSITION

DETROIT (*Special*).—The Detroit Motion Picture Exhibitors' League has arranged for use of the second floor of the Hotel Tuller for the convention and exposition of the Motion Picture Exhibitors' League of Michigan, to be held here in June. There are about 160 theaters represented in the association.

LUBIN

BIG FEATURES EACH WEEK!

A Comedy Every Tuesday and Saturday

A Drama Every Friday

A TWO REEL FEATURE EVERY WEDNESDAY AND THURSDAY

DO NOT MISS THESE FEATURES!

(Released through the Feature Department of the General Film Co.)

FIVE REELS — "THE GAMBLERS" — By CHARLES KLEIN

"THE DAUGHTERS OF MEN"

FIVE REELS — By CHARLES KLEIN

THREE REELS — "OFFICER JIM" — By LAWRENCE S. McCLOSKEY

IN PREPARATION

FIVE REELS — "THE WOLF" — By EUGENE WALTER

FIVE RELEASES EACH WEEK

"ABOVE THE LAW"—2 Reel Drama		Wednesday, March 25th
"THE GAME OF POLITICS"—2 Reel Drama		Thursday, March 26th
"THE PURITAN"—Drama		Friday, March 27th
"DETECTIVE SHORT"—Comedy "THE BOTTOM OF THE SEA"—Animated Comedy	Split Reel	Saturday, March 28th
"THE KNAVE OF CLUBS"—Comedy "IN THE SOUP"—Comedy	Split Reel	Tuesday, March 31st

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LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA.

Chicago Office, 154 West Lake Street

SCENE FROM LUBIN'S "THE PURITAN."
Released on March 27.

WOODS HEADS AUTHORS' LEAGUE

Organization Progressing Rapidly—Gossip of Film Doings in California's Sunny Clime

LOS ANGELES (*Special*).—With an organization which spells strength from its very incipiency, and a field so wide that it must command the respect of affiliated organizations, The Photoplay Authors' League has become a legal organization. The early membership carries many of the leading playwrights of the film, while officials elected lend much power to the league.

Delighted with the suggestion from Eastern writers, the league has elected the honorable "Spectator," Frank E. Woods as president. Beloved by writers the country over, the man who has pioneered in the photoplay art, he is regarded as a most logical head for the world-wide organization. The secretaryship fell to Marc Edmund Jones, while Richard Willis was made treasurer. Hetty Gray Baker was unanimously elected as one of the vice-presidents. Two additional vice-presidents are to be elected among eastern members. These officials, together with Russell E. Smith, of the Mutual; F. McGrew Willis and W. E. Wing, will form the board of control.

The Photoplay Authors' League will hold another meeting April 10, when all applications for membership will be passed upon and other business carried out.

The Universal, after advertising widely for generous offers from Coast cities, will not remove from Los Angeles. That combination of Independents has purchased a large acreage and will combine its forces in one studio, to be built on the new location.

Carlyle Blackwell, the well-known leading man and, recently, director of the Kalem, will leave that company April 15, to undertake work at another place, not yet announced. Mr. Blackwell considered several offers carefully for many weeks before deciding that he could leave his pleasant association with Kalem officials and many friends of that studio.

There now are ten companies seething about the Mutual studio at 4500 Sunset Boulevard, the old Kinemacolor yard. The Majestic companies and Fred Mace's Apollo comedy aggregation have been removed from the east side of the river to Griffith's headquarters. The builders are busy at the place. Stage space is being doubled. Dressing rooms, scene docks and property rooms are being added and the entire studio, on a bright day, is a dizzy thing to contemplate. Miss Blanche Sweet is at work again, after her serious illness. Among the busiest little bees of the Mutual hive are Frank ("Spec") Woods and scenario aids. The company has purchased many copyright books and works, which are being thrown into photoplay form as rapidly as possible. Because of these purchases and the activities of Mr. Woods's force, the company is purchasing but few scripts in the open market. If writers have no pretentious efforts, well prepared, they will save time by observing the above hint.

Edith Storey is in hard luck. Someone entered her apartments at Santa Monica, during daylight, and departed with a ring worth $500. The noted Vitagraph leading lady says she likes the climate but believes that some of the inhabitants carry this personal-liberty scheme too far.

Ernest Shields, of Frank Ford's picture, Lucile Love, the Woman of Mystery, was seriously injured in a 35-foot fall during a scene at San Diego. His skull was fractured. His condition is serious at the time of this writing.

Robert Thornby, who will direct children's pictures with the Sterling Comedy Company, has just completed a film story treating of old California days and featuring Edwin August. The latter actor will direct his old company again with Edna Maison as leading lady.

In response to a loud roar from a rising, young actor who has been slighted by the critics in review of King Baby's Birthday, I desire to make public the name of the star of that cast, which was omitted in the synopsis, possibly by mistake. He is Robert Byron Carson; has a front tooth and can toddle the full length of a dressing-room veranda, unassisted. In addition to histrionic ability, Robert has remarkable lung capacity and a voice which causes the sirens to become mute in jealous rage. Despite his fame, the Hon. Carson is not conceited or proud. He frequently associates with his father, who is a mere camera man at the Selig Zoo.

Director Porter and Mary Pickford have completed another multiple reel, Tess of the Storm Country, the author of the book being Grace Miller White. The company is resting between pictures. President Adolph Zukor, of the Famous Players, is here looking over the studio and planning with Manager Porter for future productions.

Margarita Fischer appeared in a play written around the Fashion Show at Santa Barbara, in Hotel Potter. She was one of the beauty mannikins.

Anna Little has joined Otis Turner's company at the Universal.

David W. Griffith found time to join the Photoplay Authors' League.

W. E. WING.

NEW THEATERS

The Princess, St. Cloud, Minn., which has been under the management of F. E. Nemie for a number of years, was sold last week to Mrs. Blanche Wright, of Butte, Mont. Mrs. Wright has taken a seven-year lease on the building, which she is redecorating and improving.

George Lawrence is manager of the company building a new photoplay house in Springfield, Ill. It will be located at Fifth Street and Capital Avenue, and will be known as The Princess. Estimated cost of remodeling the building into which it will go is placed at $15,000.

Last week a new photoplay house was announced for South Michigan Avenue, Chicago, to cost $125,000, and another for the North Shore which it is estimated will cost $25,000 more than this.

Proctor's Fifth Avenue Theater, New York, is another late addition to the ranks of photoplay theaters.

The Casino Theater, Broadway and Thirty-ninth Street, will show the Vitagraph-Liebler production of The Christian on Sunday. It is probable that motion pictures will be a regular Sunday attraction at the Casino.

Katherine Tanner is to build a one-story motion picture theater at 1280 Clinton Street, Buffalo, which will cost $7,000.

KALEM FILMS

THE CABARET DANCER
A TWO-PART ALICE JOYCE—TOM MOORE FEATURE

For the first time in her career as a photoplay star, Alice Joyce shows her wonderful skill as a danseuse for the motion picture public.

Released Monday April 6th — Special 1, 3 and 6 Sheet Posters

CAPTURED BY MEXICANS
A Two-Part Drama Featuring Dan and Cleo Ridgeley

Based upon an incident in the Ridgeley's horseback trip from New York to San Francisco. See the sensational battles between the Mexican Federals and rebels.

Released Wednesday, April 8th — Special 1, 3 and 6-Sheet Posters

Scene from "UNDER DESPERATION'S SPUR"

GERTIE GETS THE CASH

But first she creates bushels of fun by masquerading as *her own lover*. Crammed with laughs.

(On the same Reel)

HUBBY'S NIGHT OFF

He likes poker, she likes bridge, while the burglar—well, he likes to cause all kinds of trouble. Fun clear through.

Released Friday, April 10th

UNDER DESPERATION'S SPUR

The awful cost at which a mountain girl saves her lover will hold your patrons tense

Released Saturday, April 11th — Special 1 and 3-Sheet Posters

Released through the Special Feature Dept. of the General Film Company

THE BOER WAR—*In Five Parts*
FRANCIS MARION, THE SWAMP FOX—*In Three Parts*
THE OTHER HALF OF THE MOON—*In Three Parts*
WOLFE, OR, THE CONQUEST OF QUEBEC—*In Five Parts*
THE DEATH SIGN AT HIGH NOON—*In Three Parts*
A CELEBRATED CASE—*In Four Parts*

KALEM COMPANY — 235-239 W. 23d Street NEW YORK

FIVE-A-WEEK ESSANAY

COMING FRIDAY, APRIL 3rd

"THE WEDDING OF PRUDENCE"
(IN TWO PARTS)

Photographically this subject is a masterpiece. Dramatically it is without a question of a doubt the most pleasing and entertaining story in a long time. This is a comedy-drama of Colonial days that is an absolute FEATURE.

Released Tuesday, March 31st
"CANNING INDUSTRY IN CALIFORNIA"
An interesting educational subject showing how peas and asparagus are canned.

Released Wednesday, April 1st
"A QUEER QUARANTINE"
An uproariously funny comedy showing the agony suffered by a Count.

Released Thursday, April 2nd
"DAN CUPID, ASSAYER"
A charming story of the West with a few thrills that will grip you.

Released Saturday, April 4th
"THE COMING OF SOPHIE'S 'MAMA'"
A positive scream from start to finish with the irresistible "Sophie Clutts" and "the spring of bubbling mirth," Slippery Slim.

COMING FRIDAY, April 10th

"IN THE MOON'S RAY"
(IN TWO PARTS)

A sensational mystery drama brim full of action. A headline dramatic attraction of unusual box-office quality.

Francis X. Bushman Featured.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Manufacturing Company. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $1.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

ESSANAY FILM MANUFACTURING CO.
521 First National Bank Building, Chicago
Factory and studio, 1333 Argyle St., Chicago, Ill.
Branch offices in London—Paris—Berlin—Barcelona

TWO MASTERPIECES

OF OVERTOWERING STRENGTH AND MAGNITUDE

Release Through General Film Masterpiece Service

"LOST IN MID-OCEAN." Release Monday, March 23rd

VITAGRAPH SPECIALS

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"Oh, type machine, by aid of you
I earn my bread and drink!
Say, what a treasure you would be
If you could only think!
But no, you sit around and wait,
Though you are well and stout.
Not one new plot-germ do you bring:
I have to sound them out!"
—Bedroom Ballads.

Liken unto Joseph's coat, the photoplaywright is of many colors. There is the charming young lady, of poetic turn of mind, who submits her story in the chaste verse of the "Steven Dowling Botts" type: again there is the morbid author, who dashes off a story entitled "The Undertaker's Dream," and gases at the pessimistic world through tortoise shell glasses, and wearing a flowing tie; the individual who rubs Aladdin's Lamp and summons battleships, aeroplanes, and locomotives at will should not be forgotten; and last, but by no means least, comes the one-story writer whose revolutionary idea has been brazenly stolen and worked into several separate and distinct masterpieces.

Several hundreds of thousands of individuals in Uncle Sam's Domain are photoplaywrights, real or near. They are of the high, the low, the rich and the poor. We know of a successful writer of short fiction whose fame is world-wide, who has failed as a writer of motion picture plays. Then, on the other hand, we know of a carpenter, who has snapped shut the padlock on the tool chest and is devoting his entire time and attention to the writing and selling of society drama. It is not diction that sells a photoplay plot, although an extended vocabulary is desirable; it is not characterization, although deft character touches here and there are essential; it is not environment that wins success, for the larger number of versatile authors of the photoplay have sprung from the smaller cities and towns—it is the talent, the art of thinking in action, of so visualizing your plot and action on paper that others may see and appreciate.

Nine out of every ten writers of the photoplay to-day are wasting money in postage stamps because they write a manuscript, and not an original idea. They mistake incident for story; blood and thunder for originality; artificial sentimentality for "heart interest." The writer with the fresh, original plot will find a purchaser; he will, in fact, be welcomed with open arms. The most thrilling incident that life ever produced is not a well constructed story; it may be the foundation or germ of a story but it is not the story. It takes more than the elaboration of an incident to develop a plot. It takes more than an incident or a series of incidents, for there must be a logical carrying onward of a striking idea, and a convincing delineation of conflicting emotions. A situation may suggest a story but there must be the cause and the effect interwoven. And therefore, many are called and few are chosen; the editors go out into the highways and byways for budding talent; and checks to authors from film manufacturers are likened to the crumbs from the rich man's table.

* * * *

But we believe that every beginner in this somewhat new and by no means easy branch of literary craftsmanship should have an opportunity to succeed, and we have little patience with those authorities who would bar editorial doors to those who have no proof of selling a certain number of scripts. Even Rudyard Kipling had a primary story to write and sell, and we all know that Charles Dickens dropped his first manuscript into the post, in fear and trembling and under cover of darkness. Those already within the green pastures of Filmdom should encourage by every means the promising ones clamoring for admittance, for only in that manner can the fresh and striking plot, so much in demand, be obtained.

In this Department we shall play no favorites. The beginner is as welcome to our attention as the veteran. We shall endeavor to accomplish all in our power to promote the art and we want everyone, without exception, to feel free to write to us, to contribute observations and experiences, and to appreciate that every attention will be extended them.

To the beginners we hold out this encouragement: hard work, the use of every mechanical device possible to aid in writing, unceasing observation and absolute simpleness and sincerity—these are among the essentials to the successful development of the photoplay. Inspiration is welcome—but both genius and inspiration are more frequently hard work and a willingness to persevere. Human lives are sources for strong action, and the genuine, heart-gripping stories you hear so much about and rarely see, are those which deal with the the ordinary lives of ordinary people, the tales of the homely tasks, and the poignant sorrows, and the more real lives of you and me. It is the intimate touch, the relation of incident that parallels one you have known that makes the highest art in the work. Be brave enough to break away from the path that has been trodden too deeply by the feet of other authors, courageous enough to explore for yourselves the maze of the lives of the ordinary, and sooner or later you will have been discovered by the extraordinary editor, and victory will be within your grasp. Perseverance is the cardinal virtue in the profession of playwriting and it really and truly conquers all things. We can relate to you instances of certain prosperous photoplaywrights who labored unsuccessfully for two years before they sold a single script. Personally, we had a store of twenty rejected plays before our first one was accepted. Perseverance means enduring victory when it does arrive; many who sell their first two or three scripts never sell others. Don't be afraid to put into your story the best that is in you. More and better ideas will come with added experience. We firmly believe that many of the plodders of to-day will be the stars of to-morrow and hope always remains in Pandora's Box, you know.

* * * *

The invitation extended to clergymen by the Lubin Manufacturing Company, through Editor L. S. McCloskey, to write plays for the motion picture screen has excited interest and comment. The inducement of reaching approximately ten millions of people by a moralistic film play, instead of the few persons each clergyman is enabled to address, is an inducement well worth the reflection of every broad-minded minister of the Gospel. "Among my patrons," writes one exhibitor, "are pastors of several denomtnations. They freely commend uplifting plays and as freely condemn others. I look to them for helpful suggestions and find their comments of value."

Most clergymen are well situated both by training, experience and environment to become excellent story writers. The idea of the Lubin Company may be instrumental in gaining important talent for the animated screen. Ian McLaren, Charles M. Sheldon, Ralph Connor, Cyrus T. Brady, and many other divines, have succeeded in literature. Why should they not succeed as photoplay writers?

The Lubin Company makes it clear that it does not seek religious plays or stories essentially dealing with the life-work of the preacher, but that it wants human, everyday, stories with the right lesson or moral. It is not advisable that a member of the clergy be made the leading character. Generally the requirements are simply that the story be of genuine dramatic value and that it convey in its development a lesson of spiritual, moral, social or hygienic worth. Many heartfelt experiences fall to the lot of the earnest pastor. No individual in this world of ours has more abundant material from which to draw for the betterment of others. The Lubin invitation is bearing fruit, we understand, and other manufacturers are also profiting thereby. Already there are a number of clergymen who have written elevating and interesting photoplays and there is room for others of the Cloth. They should prove adept in dramatising Biblical stories, which are few and far between, and for which there is an unceasing demand.

* * * *

Another important item anent the entrance of the clergy into the ranks of the photoplaywrights is the refining influence and atmosphere they are certain to exert. The temptation to make money in a hurry by means of salacious films must be great. We can happily say that few manufacturers have succumbed to temptation, but many a beginner in the photoplaywriting field seems to be laboring under a deluded impression that suggestiveness is a prime essential to the availability of a plot. Never was there a greater mistake. Only that which is clean is wanted by reputable manufacturers and the National Board of Censors sees to it that the minority keeps within the bounds of propriety. A certain editor received twenty scripts in his mail the other day. He opened them before us and ten of the stories were risque, to put it mildly. It is easy to tell the character of an author by the stories he writes. Pure ideals, clean, uplifting stories are essential if your scripts are to be accepted. There is enough of misery and heartache in the world without clogging the motion picture screen with it. There is plenty of dramatic material in the upper world without delving into the underworld for that "local color" that tends to degrade and that gives offense to right-thinking people. Safe-blowing, murders, and stabbings are taboo, and properly so, and even pictures of gambling, bar room encounters, and cigarette smoking are under the ban in the State of Ohio. Even if you would write of the underworld and its people it is dangerous to do so, for the manufacturers do not care to take a chance in this day and age when public opinion has an upward and not a downward trend.

* * * *

Here is what Judge Williams, of California, said: "I have been given to understand scenarios cannot be copyrighted. After looking into the question of scenarios I have decided that they are of no value, and dismiss the case." The above decision was rendered at Los Angeles in the suit concerning a stolen script belonging to our good friend, Marc Edmund Jones, and means in effect that a person who converted a photoplay manuscript of another to his own use committed no crime. We shall not criticise judicial decisions here, but we have brought the question of the present copyright law to the attention of the Hon. Frank B. Willis, M. C., and he has started an investigation to ascertain if the Townsend Law cannot be so amended as to protect motion picture play manuscripts as such. In the meanwhile, we understand that photoplaywrights in many parts of the United States have hoped to fascinate Congress by the sound of the harp and zither, hewgag, and tabor, and bring pressure to bear to end alleged discrimination. Instead of an aimless beating of the tomtom, we suggest that photoplaywrights bring the question to the attention of the national representatives of their particular districts. Or petition the Hon. Frank B. Willis, M. C., Washington, D. C., who has heretofore proven himself to be a sincere friend of the literary workers. He has promised to start the ball a-rolling. Although we believe the copyright law somewhat unjust as now enforced, we do not think that scripts may be stolen with impunity. There is the common law recourse for the protection of unpublished manuscripts. We might also add that we have been writing and selling motion picture plays for a good many years and have yet to have an idea or plot stolen. Happily, such instances as the case of Mr. Jones are rare, and we cannot impress too strongly the fact that the motion picture manufacturers are justly signalised for honesty and fair dealing. However, if the Townsend Law could be so amended as to afford copyright protection to photoplay authors, it might have the beneficial effect of allaying the suspicions of so many beginners who are ever ready to raise the "plot stealing" cry upon the least provocation.

Mr. Willis issued a statement in Washington that a bill for the protection of motion picture scripts by copyright was in course of preparation by him. He will likely introduce it within the next few days, perhaps before this appears in type. We are pleased to state that we have secured decisive action and an able champion for the script writer. It now depends on the rank and file whether this Willis bill will pass. Write to your Congressman urging him to support it.

* * * *

Photoplaywrights are breaking away from the inactive sphere and are doing things—quite a diversity of other things. Some of them are endeavoring to influence legislation; others are influencing legal action; others again have been battling with no small degree of success for more extended credit to authorship, and still others have formed literary organizations for mutual benefit. A noticeable impression has been made by the more successful in the new field of literary endeavor the past year in rounding up the writers and in fostering closer relationship. Before so very long the photoplaywright fraternities may be looked upon as a new influence in legislation, in law, and in various other walks of life. Among the first organizations of script writers perfected was that of the Inquest Club, an inspiration for good on the part of Mr. Epes Winthrop Sargent. Beginners in the art in many cities and towns in the United States are associate members and their monthly meetings for professional discussions are beneficial. The Ed-Au Club is another society of photoplaywrights formed during the past year. Phil Lang, versatile editor of the Kalem Company, is the president, and monthly meetings are held. Editors and authors, with ten produced photoplays to their credit, are eligible to membership and there are no dues. The membership is pledged to raise the standard of the photoplay, to bring about increased financial appreciation; to protect against infringement and plagiarism, and to establish a feeling of good fellowship among the craft. The Ed-Au and Inquest Club met at a dinner in New York City recently. In Los Angeles, Cal., recently, the Photoplay Authors' League was incorporated, with such well known writers as Hettie Gray Baker, Wallace C. Clifton, James Dayton, Marc E. Jones, W. M. Ritchey, Russell E. Smith, Lois Weber, Richard Willis, W. E. Wing and Frank E. Woods as charter members. It is the purpose to affiliate for mutual protection and for general uplift and advancement. Non-residents may become members by appiying to the Secretary, 604 San Fernando Building, Los Angeles, enclosing dues of ten dollars yearly, and having a proven list of ten produced scripts to their credit.

All these organizations tend to accomplish good, not only to the members, but to the industry in its entirety. We recommend that all laborers in the vineyard affiliate with one of the above associations; nothing can be lost by such an action and much can be gained.

* * * *

The writing of the industrial, or commercial photoplay, is an art not yet completely recognised by the photoplay author. It is the most remunerative branch of the photoplaywright profession at present. Two hundred dollars for multiple reel scripts is no unusual price paid to those who have studied the work and can cover the assignments. The writing of the industrial photoplay is not an easy task. You may be requested to develop a plot on the subject of trimming peach trees, filling teeth, or running a traction engine. Research, a knowledge of technique, and fertility of plot, are prime essentials. The industrial photoplay has a niche of its own in Filmland. Despite the impression of "free advertising" that has gone forth in connection with the showing of the industrial film, the fact nevertheless remains that they are interesting to the public. One photoplay was written for the purpose of teaching public school children the care of their teeth. Another conveys the lesson of cleanliness in connection with dairies, while a third has shown the care and sanitation noteworthy in the modern laundry in contrast with the slovenliness and uncleanliness of some washwomen, so called. The field of the industrial or commercial photoplay is widening. Those photoplaywrights who have made a study of the art, and are known to the manufacturers of the commercial film, are reaping a harvest right now. We suggest that others devote some of their attention to the study of this branch of the profession. You cannot "dash off" the industrial script, but the remuneration is invariably commensurate with the successful undertaking.

* * * *

Magazine stories having to do with motion picture studio life and with photoplay writing have been appearing and have been greeted with amazement by the experienced. Mr. Arthur Leeds wields the hammer in a not uninteresting manner against the authors of many of these magazine stories. He says: "Every once in a while some magazine writer pops up with a special article on motion picture production, photoplay actors, or photoplay dramatists. The trouble to be found in current magazines is that they are written by men who have either failed to get accurate information or who knowingly exaggerate certain points in connection with it. It was John F. Pribyl, of the Selig Company, who remarked to us at one time that it was utterly ridiculous the way that the salaries of producers and actors, and the amounts spent on feature productions, had been exaggerated. As the result of such exaggeration hundreds of men and women who have never even dreamt of going on the legitimate stage are aspiring to become photoplay actors and actresses, and dozens of writers, keeping in mind what they have read concerning the prodigality of the manufacturers, turn out photoplays that would be costly to even the wealthiest manufacturer were he to try to produce them."

"IN AN OLD TRUNK." ECLAIR.
Juvenile Drama Released April 5.

FEATURE FILMS OF THE WEEK

Mary Pickford at Her Best in "Tess of the Storm Country"—"In Mizzoura"—"Samson"—Pathe's "A Leech of Industry" Sensational

"TESS OF THE STORM COUNTRY"

Five-Part Motion Picture Adaptation of the Story by Grace Miller White. Produced by the Famous Players Film Company Under the Direction of Edwin S. Porter and Released March 20.

Tessibel Skinner ..... Mary Pickford
Myra Longman ..... Lorraine Thompson
Teola Graves ..... Olive Golden
Old Mother Moil ..... Louise Dunlap
Ben Letts ..... Richard Garrick
Daddy Skinner ..... David Hartford
Elias Graves ..... W. R. Walters
Frederick Graves ..... Harold Lockwood
Dan Jordon ..... Jack Henry
Professor Young ..... H. B. Macy
Ezra Longman ..... Eugene Walter
Old Longman ..... H. L. Griffith

Tess of the Storm Country was not originally written for Mary Pickford, but we doubt if the author, Grace Miller White, could have created a more suitable character for "Little Mary" had she kept that wonderful exponent of personality in mind while writing every page of the manuscript. Tess is a Mary Pickford role, and when that is said, you know the rest. Backed up by direction that only rarely slips a cog, photography and settings that are feast for the eye, and a story that abounds in both smiles and gulps, and the result is a picture that will send them home feeling even more than satisfied.

Tess is a temper-tossed youngster, living with her father in a colony of squatters, who have incurred the animosity of Deacon Graves, whose mansion overlooks the squalid huts. Graves tries to dispossess the squatters, and after failing in this effort, he has a law passed prohibiting fishing by nets, which forces the colony to resort to poaching. One of the fishermen kills a game warden and Daddy Skinner is arrested for the crime. The story goes on to tell of Tess's dawning faith in God, brought about by the influence of Graves's son, Frederick, a theological student; Tess's sacrifice in keeping Teola Graves's secret, and caring for the latter's baby, which causes her to lose the love and respect of Frederick, and the happy ending with Daddy Skinner's release from prison through the efforts of the squatters' lawyer and Frederick's learning of the truth concerning the baby as a result of Teola's confession at the climax of a thrilling church scene, when the minister has refused to baptize the infant at Tess's request. A brief synopsis of a story of this kind naturally leaves untold the many tense situations, the deep sympathy carried along from reel to reel.

To give us as much as possible of Mary Pickford, and few will be found to complain of this, the director has subordinated all other points of the story, which gives us incidents at times without a "reason why." Of the support, David Hartford, Richard Garrick, and W. R. Walters are seen to best advantage, while Olive Golden, Lorraine Thompson, Eugene Walter, and H. L. Griffith do creditable work. Harold Lockwood, for one thing, had too serious a conception of a theological student's demeanor.

W.

"IN MIZZOURA"

Five-Part Picture Adaptation of the Play of the Same Name by Augustus Thomas. Produced Under the Direction of Lawrence B. McGill by the All Star Feature Corporation.

Jo Vernon ..... Barr McIntosh
Jim Radburn ..... Raymond Bond
"Travers" ..... William Conklin
Kate Vernon ..... Francesca Rotoli
Sam Fowler ..... Gideon Burton
"Ma" Vernon ..... Charlotte Lambert
Colonel Bellinger ..... H. D. Blakemore

American rural life has never been placed on the screen with the atmosphere and lovable qualities that are given us in the present All Star production. The direction and acting have produced a leisurely moving visualized bit of life "back home." The photography is excellent throughout, and beauty and realism of settings have seldom been so effectively combined.

Director Lawrence McGill had a difficult task in filming In Mizzoura, and the fact that he has not been entirely successful is not to his discredit. In Mizzoura lacks the strength of story for a wonderful picture, the merging of its different parts, in reality almost distinct stories, so that they will meet at one common point makes too great demands upon a director.

Here is a rough outline of the story: Jim Radburn, sheriff of Pike County, is in love with Kate, daughter of Jo Vernon, and unknown to her has supplied the father with money for her education at college. An express car in the charge of Sam Foster is robbed by Robert Travers. Foster is arrested as an accomplice and later Travers journeys to Bowling Green, where the characters previously named live. He succeeds in winning the love of Kate, dazzled by his promises of the gay life in the outer world, and is in a fair way to having her elope with him, when Foster, released from prison, recognises him one day in the village drug store. A fight and chase ensue, and Travers takes refuge in the Vernon home, where Kate has been left alone, while the rest of the family went out to join the posse in search of the train robber. Jim, who had on the previous day resigned as sheriff owing to new business ventures, runs Travers down, but to save Kate's name allows the train robber to escape on his horse. The attempted lynching of Radburn for his allowing Travers to escape, the death of the latter, Radburn's exoneration by Jo Vernon, and the awakening of Kate's love for Jim complete the actual story.

It is in the human sidelights, the finely drawn character studies that In Mizzoura will make its popular appeal. You will not soon forget any of the people who live in Mizzoura. Insofar as their roles allow the work of the entire cast is so excellent, and this is not merely said as a formal phrase, but is sincerely meant, that it is folly to single out any particular member for praise. Because of the better opportunities given by their parts the interpretations of Burr McIntosh, Raymond Bond, and William Conklin leave the strongest impression.

W.

"SAMSON"

Six-Reel Biblical Drama Produced by the Universal Company Under the Direction of J. Farrell Macdonald.

Manoah, Samson's father ..... George Periolat
Wife of Manoah ..... Lule Warrenton
Zorah, Samson's wife ..... Edith Bostwick
Sister of Zorah ..... Rose Gibbons
Jamin, the Philistine ..... Cleo Madison
Ladai ..... William Worthington
A Philistine Lad ..... Marion Emmons
Delilah ..... Kathleen Kerrigan
Samson ..... J. Warren Kerrigan

The Old Testament story of Samson is suggestively picturesque and dramatic to a mind searching for those qualities to incorporate in a photoplay; but the possibilities are much more easily detected than realised. Topping the list of difficult subjects for a motion picture company to tackle, are those drawn from Biblical history and aiming to give correct pictorial accounts of familiar narratives. If the picture is correct it is not apt to be drama, and if it is drama it is not apt to be correct. People familiar with the Bible will resent inaccuracies for the sake of theatrical effects, and those not so well informed may find little interest in a film merely because it is truthful. Then the dilemma has other features; such as finding settings and atmosphere (so far removed from this country by time and place), and actors who will look their parts. To avoid all of the pitfalls would be asking too much. That the Universal Company has avoided so many of them in this production, is much to its credit.

There has been an obvious attempt to follow the story as told in the Bible, from the time that Samson's mother prays for a son, until the blind giant brings down the walls of the temple Dagon to crush his persecutors. We see Samson in young manhood, his marriage to Zorah, the quarrel, Samson's routing of the army of the Philistines, his downfall at the hands of Delilah, and so on to the end. Each significant incident in the life of Samson is illustrated, and often by scenes of much photographic beauty. The broad plains of California, with towering mountains in the distance, make particularly effective locations, but illustration is too frequently the proper word for the scenes, and therein lies the chief dramatic weakness of the production.

First a verse from the Bible, occasionally too freely translated, is flashed on the screen against the figure of Samson for a background, and following are incidents bearing upon the text. Of course, these progress in logical sequence, but often explanation of the motives actuating the characters behind the events, is lacking. Presumably every audience is familiar with the details of Samson's life, but actually it is not. An effective drama cannot be constructed by offering a series of climaxes and relying upon the spectator to fill in the gaps from his own knowledge. Take, for example, the important scenes in which Samson attempts to effect a reconciliation with Zorah, and returning to her father's house finds that she has become the wife of another. There is nothing clear in the way of sub-title or acting to show the true condition and account for Samson's leaving in a towering rage and setting fire to the cornfields. Biblical verses may aid in maintaining the spirit of the Bible, but in this film they do not make ideal subtitles.

It must not be inferred, however, that all of the production's account is on the debit side. It is a big subject, handled in a big way with a good variety of excellent settings and a numerous company. The most pretentious staging, that of the temple of Dagon, is a remarkable piece of work that approaches a resemblance to substantial material. There is movement and vim in the crowd of "supers," for the most part appropriately costumed, and many of the scenes, considered individually, are thoroughly artistic.

J. Warren Kerrigan deserves unqualified praise for his performance of Samson, in youth, powerful manhood and broken age. He prants by a strong physique, but more important still, he displays a versatile art that rises admirably to the proportions of the character he interprets. Kathleen Kerrigan is not so well suited to the role of Delilah (supposedly a person of irresistible fascination), but despite some shortcomings gives a satisfactory performance. Edith Bostwick does very well as Samson's wife, and other prominent parts are well played. There are few lapses in the generally clear photography.

D.

"I HAVE COME TO SLAY YOUR BODY TO SAVE YOUR SOUL."
Earle Williams and Edith Storey in "The Christian."

"A LEECH OF INDUSTRY"

Three-Reel Pathe Drama Made in America Under the Direction of Oscar C. Apfel. Released March 28.

Irma Nelken ..... Eleanor Woodruff
Roalf, her brother ..... James Ryley
Nelken, Jr. ..... William Riley Hatch
Ivan Romanoff ..... Irving Cummings
Alex, his brother ..... Harrish Ingraham
James Wright ..... Enders Jones
Margaret, his daughter ..... Pearl Sindelar

They are Russians earning a living in America—the girl, Irma Nelken and the brothers, Ivan and Alex Romanoff. Each day they go to the great factory and in the evening return to their homes, separated only by a stretch of flooring, for the Nelkens and Romanoffs live in the same tenement. The parents have not outgrown the influence of their native land, as is shown in the furnishings of the rooms, the dress and manner of the folk who are too old to adopt new ideas. But with the children it is different. Ivan is becoming more American than Russian. He shows great promise as a draughtsman, and because he is handsome and different from the young men she meets in society, he attracts the attention of his employer's daughter, Margaret Wright. As for Irma and Alex, they are lovers planning to start a little home of their own. Tragedy intervenes—a tragedy that turns half a dozen lives into unexpected channels and gives reason for a thoroughly impressive drama, filled with action and paving the way for a sensational climax.

Alex is killed in an accident at the factory and in scenes played with sincere feeling by Eleanor Woodruff and William Riley Hatch, it develops that the dead man has wronged Irma. Romanoff, senior, is prostrated at the loss of his son; Irma's father is crased by grief because of his daughter's disgrace, and in this crisis, Ivan offers to marry his brother's sweetheart.

Years later, Ivan is a successful business man bidding in opposition to Wright, his former employer, on a trans-Pacific cable contract. Margaret, because of pique at Ivan's having married another woman, and Irma's worthless brother, because he needs money, enter into a plot to get Ivan's contract estimate that Wright may underbid him. The struggle between the two men culminates in a wild race for the capital to place the bids before the time limit expires. Ivan is in a train, Wright and his henchmen in an automobile running on a road parallel to the railroad tracks. But there is a crossing and at this crossing the automobile is struck by the engine, shoved some fifty feet like so much cardboard and dumped into the ditch, a junk heap of twisted steel and splintered wood. The sensational realism of this scene could not well be excelled. An automobile was sacrifived to the cause and the result is a genuine effect, startling and vivid.

Not often are sensational scenes combined with a story of so much merit and a production uniformly artistic. Settings and photography are excellent and the cast is strong. Miss Woodruff is always sympathetic in a role such as that of Irma. She realizes emotional moments without over-acting. Mr. Hatch presents a powerful picture of a gruff Russian and Irving Cummings is satisfactory in the part of Ivan. Pearl Sindelar is not severely taxed in the role of Margaret Wright.

D.

"THE RAID OF THE RED MARAUDERS"

Two-Part Feature Photoplay Produced by the Kalem Company for Release April 1.

Hal, a private ..... Charles Bartlett
Colonel Lister ..... James Davis
Florence, his daughter ..... Phyllis Gordon

There seems to be no reason why this two-part drama of frontier life should only be 1,500 feet long. Not that the comedy, Professor Oldboy's Rejuvenation, with which the second reel is split is not amusing, but the kind of material of which the first reel is composed and part of the second merits a longer exposition than it has received. The whole offering from beginning to end is crammed with action, vigorous action that carries its audience along with it, in its more thrilling moments, pulling them partly out of their seats. This satisfactory plot could not have been better presented. With all the precedent for this frontier tale we venture to say that none have been more clearly photographed or ably and appropriately set. For those who enjoy the Indian pictures and their conflicts with the troops this offering will unreel as perfect in the way it has been handled as any of its kind. And not to forget the actors who have contributed an active, if not an emotional, interpretation to the parts.

Hal is seen listening to the reading of the will which promises him the entire fortune of his parent if he serve in the army and be honorably discharged. He joins at once and is assigned, a raw recruit, to the frontier post, stockade A. Here he falls quickly in love with the daughter of the Colonel. Mutiny! A private in love

with the daughter of his superior officer. So the private is arrested and locked up and the daughter of the commander promptly lets him out. He escapes to the field and sees the Indians preparing to attack the stockade. He watches and sees them gradually hem the garrison into one log hut. Then he wig-wags for aids and the aid is promptly sent from the nearest garrison. For this he is forgiven the offence, given the daughter, and the film ends with a quick fade-away, she in his arms. F.

"AN OFFICER AND A GENTLEMAN"

Two-Part Feature Broadway Star Attraction Produced by the Vitagraph Company under the Direction of Captain Harry Lambart. Scenario by Mrs. Tom Coleman. Released March 14.

Colonel Cavendish ..... Charles Wellesley
Mrs. Cavendish ..... Jane Fearnley
Joe Grayson ..... Naomi Childers
Lieutenant Billy Brinkley .... Arthur H. Ashley
Captain Sutherland ..... Donald Hall
Sergeant Smedley ..... Darwin Karr
Jane, his wife ..... Marie Weirman
Jack, their son ..... Bobby Connelly

Staged with the scope and art that denotes the feature *par excellence*, this two-reel drama of military life, in times of peace, in a British colony, focuses not only the scenes clearly, but the attention of the spectator as well. There are so many points of excellence to this offering that it seems a shame that it should be doomed to temporary screen fame of perhaps a month or more and not to a more permanent appreciation. Mrs. Coleman, the author of the script, has presented a dramatic and many-sided play worthy of the legitimate stage. Instead of the usual interest centered in one part, there are triple the number of interests, three times the interest, and thrice the number of strong scenes, possibilities and everything in proportion is just increased three times over the ordinary. Those in search for the perfect in construction, the over-captious as to scenario, will find it hard to uncover flaws in the way this film has been handled. Both in the matter of selection and succession of scenes the film reaches the high water mark of perfection. In the atmosphere of the British military life the picture is well sustained by the settings of the interiors and by the acting. In the matter of interpretation the cast have thrown themselves behind the parts with a great deal of English spirit and success so as to totally obliterate the fact of there being an American cast interpreting the play. The work of Naomi Childers, Arthur H. Ashley, Donald Hall, and Darwin Karr stands out. In all matters touching the lighting or details of production, the director has given the film a smooth and effective finish comparable to the best of the feature productions. The title in this case is well chosen, inasmuch as the two terms as brought out in the play are not synonymous. The play opens with a rush—a British football rush—where the stands in the oval are pleasantly filled with a large number of extras. With this auspicious scene as start the next shows the young lieutenant, the hero of the football game, being introduced to the sister of the colonel's wife, and a few scenes on we see them engaged. The colonel's wife is in love with him, the lieutenant, and goes clandestinely to his rooms to see if she cannot break off the match. In the meantime the wife of the sergeant is holding secret meetings with the captain, with whom the lieutenant has quarreled concerning the girl to whom he is engaged. Then the sergeant comes home suddenly, finds the trace of the captain in his home follows, and slays him in his rooms. Such is life in a military post where there is nothing else to do when the dogs of war are leashed. The young lieutenant is at once suspected of the crime. Asked to prove an alibi, he refuses, for at that very time the wife of the colonel had visited him in his rooms, and though perfectly innocent of any wrong, he refuses to compromise the name of a woman. So he is jailed and his case comes up for trial. While the trial is in progress the wife confesses to the colonel, and he orders her to make public confession in the court. She starts to do so, but the sergeant conscience stricken, hastens to the court and acknowledges his guilt before the wife gets there. So the guilty are punished, and the young couple embrace before the cheering multitude in the court. F.

"THE SACRIFICE OF KATHLEEN"

Two-Reel Photoplay Offering Produced by the Vitagraph Company under the Direction of Van Dyke Brooke from the Scenario by George C. Patterson. Released March 8.

Nora, slavey ..... Norma Talmadge
Jordan, artist ..... Leo Delaney
Mrs. Weatherby, landlady ..... Josie Sadler
Brandon, play producer ..... Van Dyke Brooke

This is a two-reel drama that moves very slowly from beginning to end, but not for lack of sympathy. Pathos is its most striking feature. There are many sobs concealed in this duplicate example of emotionalism. All tends to the chief motive, that of sacrifice and the concomitant one of sadness. There is a very beautiful feeling of renunciation that the director has most ably placed upon the screen. In the matter of the acting the film is also fortunate. Norma Talmadge as the poor "slavey" to the garrulous landlady Josie Sadler is the brunt of all the hard knocks and distemper on the part of the landlady and her boarders. From the insults of these the young artist, Leo Delaney, one day saves her. For this, the first bit of friendliness she can ever remember, she becomes his lifelong friend. She even listens eagerly while he reads to her his rejected manuscripts. This, we take it, is the last word in devotion. Another manuscript is rejected by Brandon, the play producer and the playwright is dejected. The girl inherits five thousand dollars about this time and unknown to the young man she takes the money and with it induces the producer to accept her friend's play. It is a big success and a year later, having moved to better quarters, he is preparing to produce his second play. He accidentally overhears, about this time, from the lips of the producer how the play came to be produced. Conscience stricken, he hurries back to the side of the poor "slavey" and here the film ends. The acting of the three characters, the major part of the work, is all very intelligent, true, and commendable. F.

"A STRANGE MELODY"

Two-Reel Lubin Drama Produced under the Direction of Joseph Smiley. Released March 12.

Mary Colt ..... Carol Halloway
John Colt ..... James Daly
Carl Colt ..... Clarence Elmer
Mrs. Colt ..... Minnie Prince
Jack Bowdoin ..... Joseph Smiley
Shorty Hall ..... John Smiley

Joseph Smiley's gambler is almost too good to be true. The more we see of him in this picture, under the name Jack Bowdoin, the harder it is to believe that such a big hearted, charitable sort of a man could be the proprietor of an iniquitous gambling house. But he is, and right next to the room where the young bloods of the town gather nightly, is another very different room devoted to other purposes. It contains a full-fledged organ on which Jack indulges his love for music under the tutelage of Mary Colt, the organist at the town's leading church. While she is in one room developing Jack's soul, her brother Carl is apt to be in the other room adding to Jack's bank account, and thereby hangs the story.

Mary, her father and Carl are all at the gambler's house one evening when Jack promises to start the youth on more profitable paths. Left alone for a moment in the carriage outside the door, Mary is kidnapped by two thugs and held for ransom. This opens the way for a series of adventurous scenes in which Jack traces the crooks and rescues Mary. From now on the gambler is a changed man, anxious to do whatever good in the world the fair organist may suggest.

His fortune goes into a real estate business, he adopts a penniless orphan and plays fair, despite the village gossips, who are ready to oust Mary from the church because of her friendship for the gambler. Before the close of the picture, Jack is a useful citizen about to make the girl who brought about his regeneration, his bride.

It is a consistently interesting film in which there is plenty of action and quite enough obvious moral purpose. As previously intimated, Mr. Smiley makes a most amiable gambler, dignified, self-possessed and resourceful in emergencies. For his performance, as well as his direction of the film he deserves much credit. Carol Halloway has a pleasantly natural manner that contributes much to the role of the girl in the case, and in other respects it is a well-chosen cast. Photography is good. D.

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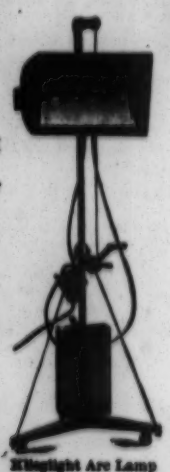

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FEATURE FILMS

"THE GREAT DIAMOND ROBBERY"

Six-Part Motion Picture Adaptation of the Melodrama by Edward M. Alfriend and A. C. Wheeler. Picturized by Herbert Hall Winslow. Presented by Daniel V. Arthur (Playgoers Film Company).

Count Garbiadoff	Martin J. Alsop
Maria	Gail Kane
Maria's Brother	Purnell B. Pratt
Don Plon	Stapleton Kent
Mr. Bulford	Charles J. Ross
Mother Rosenbaum's Son	Frank Hardy
Mother Rosenbaum	Hilta Proctor Otis
Frank Lavelot	Herbert Barrington
Mary Lavelot	Dorothy Arthur
Dick Brummage	Wallace Eddinger
Grandfather Lavelot	E. E. Graham
Clerk	Phillip Sheffield
Senator McSorker	Edward Gillespie
Crimp	Percy Standing

Gail Kane's bewitching personality and strong acting, a story of the dyed-in-the-wool melodramatic type, with a thrill every second, combine to make of The Great Diamond Robbery a film that will "get over." This statement is at once a tribute to Gail Kane, and an admittance of the fact that the cycle has been completed and this type of story, already discarded once by both the stage and the picture, has now the semblance of novelty. The balance of the cast was capable, there were other good points to the picture, but there were also many weak points, so that to Gail Kane and the story go the praise for bringing the balance to the right side of the scales.

Gail Kane is seen in the role of Maria, an adventuress, whose attempt to steal the Romanoff diamonds from Count Garbiadoff is frustrated by Don Plon, a former accomplice, who secures the diamonds for himself. Maria succeeds in marrying Mr. Bulford, a rich American, and they are living together in New York, when a letter comes from Don Plon to Bulford, stating that the crook, now dying and repentant, wishes to return the diamonds which he had never been able to sell because of their fame. Maria gets to the thief's lodgings before her husband and escapes with the diamonds, Bulford and Detective Brummage arriving to find Don Plon dead. Later Bulford becomes suspicious of his wife. He accuses her and is seized with an attack of apoplexy. On a pretense of reviving him, Maria administers poisoned wine and he dies. The blame is shifted to Frank Lavelot, a discharged Bulford employe, and brother of Mary, with whom Brummage is in love. At the instigation of Maria and her brother, Frank is shanghaied, a poor piece of melodrama, since Frank's return is made as easy as if he had just taken the ferry to Jersey. Mary is later kidnapped by Mother Rosenbaum, but Brummage saves her, and the film ends when Maria, wearing the Romanoff diamonds, is confronted at the grand ball by Brummage, Mary, Frank, and Count Garbiadoff. Maria dies by poison, falling headlong down the grand staircase.

Of the picture's faults the photography of the interiors is perhaps the greatest. Better light and more frequent finished use of the close-up would have improved things. Many of the settings were evidently costly, but a few were a trifle too "stagey" and were not chosen with an eye for camera values. The director has made frequent slips that your picture fans will be quick to note.

Wallace Eddinger proved fully equal to his role, which required little more than a pleasant smile and a good right arm. The entire cast was an exceptionally good one, Hilta Proctor Otis, Purnell B. Pratt, Charles J. Ross, Dorothy Arthur, and Martin J. Alsop being seen to best advantage, aside, of course, from Gail Kane, of whom enough has been said above. "Good stories, well acted," is a fine motto, and with perfect film work added, the Playgoers Film Company will bear watching. W.

When the Girls Joined the Police Force (Nestor, April 17).—Universal City's feminine police force is starred in this two-reel travesty on conditions as they might be under a regime of dapper young women, vested with authority to swing clubs and make arrests. The affairs of the municipality where the girls join the force become highly involved, mainly because of a brand new set of sex problems. Men leave loving wives and flit sweethearts just for the joy of being arrested by police-women, who look and act like musical comedy chorus girls. The jail, trimmed with ribbons and flowers, becomes the most delightful spot in town, and the prisoners won't go home if they can help it. Afternoon tea is served by dainty jailers, who also are lessons in the latest dancing steps. All this goes to make amusing entertainment, in which the story of a girl newspaper reporter who unearths graft in the masculine faction of the city government is of secondary importance. The idea is legitimate for travesty purposes, and with the resources of the Hollywood plant at its command, the Nestor Company has produced an acceptable film. D.

The Mystery of the White Car (Gold Seal, April 14).—In this, the third of the two-part films featuring Grace Cunard in My Lady Raffles Series, we have as the central point of mysterious interest a white automobile, which dashes along country roads with no driver visible. Whenever needed it is on hand to carry Lady Raffles beyond the reach of her enemies, the greatest of whom is Kelly. The mysterious white car, supposed to contain the heroine-adventuress, is seen crossing the Mexican border, and it is Kelly's place to trace it and save a president from revolutionary assassins. Hereafter, there is a continuous flow of melodramatic incident, rather ingeniously arranged in some respects and staged with such convenient contrivances as disappearing chairs and walls that give way to secret chambers. Lady Raffles's escape is an effective bit of melodrama. D.

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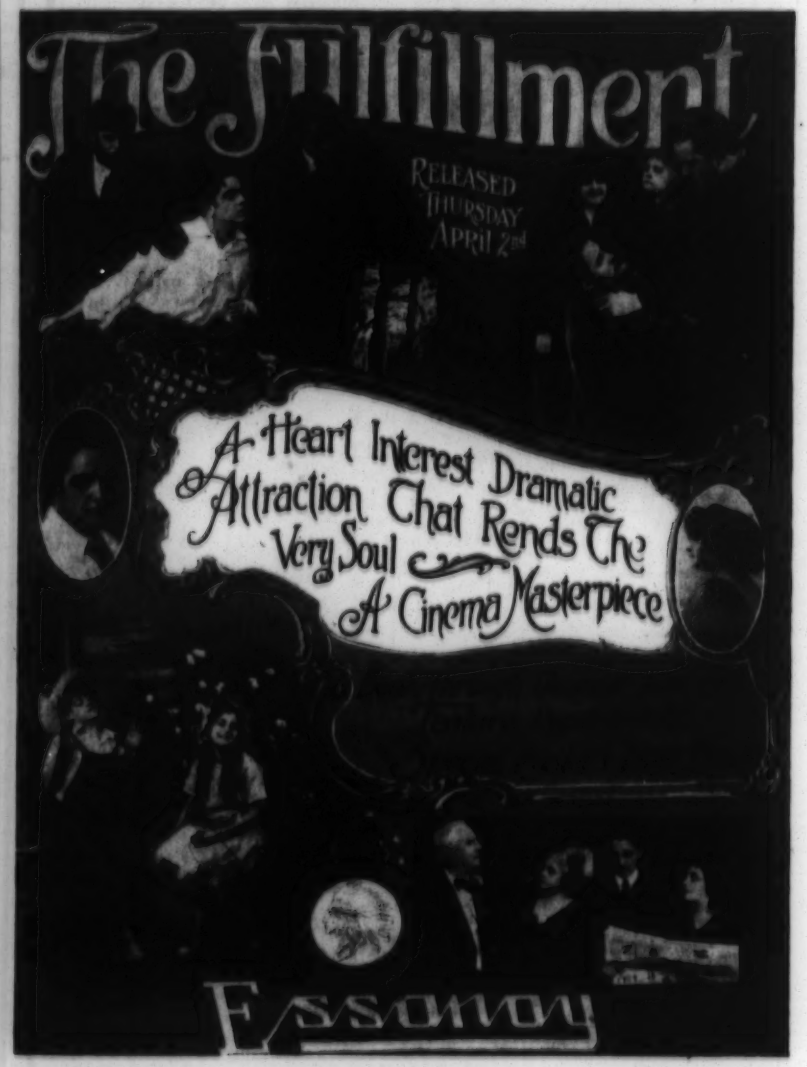
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FEATURE FILMS

"GRASS COUNTY GOES DRY"

Two-Reel Feature Production by the Essanay Company. Released March 13.

The Deacon ..... Frank Owens
The Doctor ..... Robert Bolder
The Widow ..... Annie Sidney
The Constable ..... Wallace Beery
The Minister ..... Charles Stine
The Reverend ..... Leo White
The Saloonkeeper ..... James Carroll

Screen to yourself the following characters. The typical country deacon, the rather old man who does not believe in alcohol as a means of spiritual stimulation, but only as a means of hirsutal stimulation; the doctor who looks as though he does believe in the use of alcohol for enjoyment as well as for medicinal purposes and wears a wig and generally considers himself the finest man in town, such as it is, and moreover is a rival to the deacon for the hand of the wonderfully prepossessing widow; the widow herself in all her perfection of looks and decade-before-last's clothes and severe country manners and persuasions; the minister, who looks not upon the spirit of alcohol but with a shudder and who is almost too good and righteous for this world and dresses in black and walks always with the two thumbs of his both hands pressed closely together; the reverend, a minor edition of the minister as to his faults, and lacking most of his good points; the constable, who is stupid and industrious like most constables of whom you know that are available for dramatic purposes; and saloon keeper, the best man in town and the particular object of hatred to all the others for his liquid propensities. Screen yourself all these characters in the suburb of a city with its uninteresting and typically rural atmosphere, and you have the clever characterization and the idea behind this two-reel play whose principal claim to greatness are the well defined and cleverly conceived characters. The deacon and the doctor are both candidates for the next election for mayor, and once one is ahead and then the other, until the end when the deacon finally triumphs not only in the election, but also in the winning of the widow. There are innumerable and continuous laughs scattered at close intervals and the offering will keep its audience in a roar for most of the thirty minutes of its duration.

F.

"HIS WIFE"

Two-Reel Feature Produced by the Lubin Manufacturing Company, from the Script, by George Terwilliger. Staged by Harry C. Myers. Released March 5.

Dan Talfourd ..... Harry C. Myers
Anna ..... Rosemary Theby
Lucy Winter ..... Mildred Gregory
Dick Bennett ..... Kempton Greene
Bob Dawson ..... Earl Metcalfe

There is always enough suspense at hand in this two-reel drama to insure the whole-minded interest of the spectator. Not only that, but there is a wealth of material that is well handled and brought out on the screen. Moreover, there is a fine differentiation of characters, and there is also enough of the startlingly novel about the film to insure its worth for each of these features alone. Take them all in conjunction and besides add to them the fact that the picture has been capably produced, magnificently acted, beautifully set, in some cases lavishly, and clearly photographed, and we have before us the makings of a Lubin masterpiece. While it is really not fair to the rest of the cast we cannot resist the temptation to congratulate Miss Theby on her remarkably clever work in this film.

The father dies, and dying, reveals to the son the fact that his stenographer is his daughter through another woman. He makes the son promise to care for her. The son is engaged to another girl, but when that young lady sees the "sister" with her arms around the neck of her "brother" she promptly breaks the engagement. A fancy ball takes place, at which, in a spirit of fun, it is decided to "marry" Marguerite and Faust. The "judge" performs the ceremony. On arriving home he discovers the pair are really married, for in the meanwhile he has been appointed a justice of the peace. Marguerite was the young girl and Faust was the son. The latter is afraid to tell the girl, who he thinks hates him, and gradually the girl allows another man to make love to her, propose, and finally she accepts him. On the morning of the wedding the son prepares to kill himself, in order to make way for the other man, whom he imagines the girl really loves. The "sister" finds it out and stops the marriage by rushing up with proof of the former legal ceremony. Then she hurries the girl to the man and having explained all matters away, they, man and his wife, fall into each others' arms.

F.

"THE AWARD OF JUSTICE"

Two-Reel Feature Photoplay, Produced by the Kalem Company, under the Direction of Carlyle Blackwell. For Release March 18.

Clark, evangelist ..... Carlyle Blackwell
Dowas, gangster ..... R. C. Hadley
Mary, his wife ..... Adelaide Wise
Hale, mountaineer ..... Chance Ward
Hester, his daughter ..... Louise Glaum
Evangelist's Brother ..... Howard Gave
The "Rat" ..... Charles Wallace

Like the Gaul of Cæsar's time this two-reel drama may be said to be divided into three parts. But inasmuch as the same characters appear in all three parts, or at least a majority of them, and as above all other things the offering will prove to interest the spectator, this academic criticism is only by way of technical cavil and must fall before the more important fact of amusement power. The picture has been well presented by the director and his able cast. There is a good deal of action into which the cast throw themselves with a whole hearted interest and anxiety of effort. Then when it is all over one realises that in addition the film has presented a moral. It is that "A minister is only a minister and a man after all."

For the minister, in this case an evangelist, takes it upon himself to reform a drunkard. Angered by the loss of their leader, who turns to Christian ways, the gang attempt to waylay the minister. In the struggle one of their own gang is knifed, and the minister is found guilty of the crime and sentenced to a long term. The man he reformed comes to the jail and helps him to escape. This, perhaps, is the most unbelievable part of the film, that a man who had really reformed should help another to escape from prison and also that a minister should consent to escaping from the prison. However, he escapes to the mountains, and comes to the hut of the illicit whiskey dealer. There is a daughter with whom he falls at once in love. He also persuades the father, after a long series of talks to destroy the stills. Fire does that, however, although the father had meant to do it himself. Married and with children, years later one of the gang who beset him before happens in to the hut during a storm. The ex-minister then goes for his own brother and has him swear before the member of the gang, that he, the ex-minister, is not what he really is. The gangster leaves convinced.

F.

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LILIE LESLIE
Direction of BARRY O'NEIL
Lubin Studio, Phila., Pa.

ARTHUR HOUSMAN WILLIAM WADSWORTH
EDISON PICTURES
COMEDIES

SCENARIOS

"We are in the field for Scenarios. Historical Melo-Dramatic Subjects. Preferably 3 and 4 reels.
THRILLS! THRILLS! That's what we want.
Historical Feature Film Co.
Fort Dearborn Bldg., Chicago, Ill.

BIOGRAPH FILMS

FOR THE WEEK COMMENCING MARCH 30th, 1914

MONDAY

THE DOCTOR'S TRUST

The Reporter Makes an Unexpected Scoop

THURSDAY

THE BURGLAR'S SACRIFICE

The Foundling Fills an Aching Void and Regenerates a Life

SATURDAY

SKELLEY'S BIRTHDAY
and
BILL TELL, PAWNBROKER
Farce Comedies

BIOGRAPH COMPANY
NEW YORK

LICENSED FILMS

The Cop on the Beat (Selig, March 18).—The "cop" in this sentimental melodrama is a guardian angel with all the attributes of an angel, save wings. When Gale's wife and children are in dire distress because of the dishonesty of Hawkins, Gale's partner in a mining venture—the "cop" reaches down in his own pocket for money to tide them over. Scenes alternate between a shack in the Far West, where the honest husband is being victimized by Hawkins, and a comfortless home in the East, from which the family is in danger of being ousted. Settings in both instances are suitable, and there is a reasonable arrangement of events prior to the capture of Hawkins by the "cop" and the subsequent family reunion. Guy Oliver, J. P. McDonald, Joe King, and Stella Razeto do very well in the principal roles. D.

Professor Oldboy's Rejuvenator (Kalem, April 1).—This is a short comedy offering of a scientific-farcical aspect that has its dramatic moments as well. It is a funny subject, well presented, and clearly staged. The professor has invented a machine that rejuvenates. A bulldog is changed to a puppy. An old man becomes young again before the very eyes of the audience. Then the father places himself upon the chair, and instructs his daughter to leave the current on not longer than five minutes. She forgets all about him on the chair, as she talks with her lover. He becomes a middle-aged man, then a young man, and, lastly, a baby. The daughter comes in, and promptly takes her father in her arms, and feeds him from a bottle. After sufficient fun from this unusual situation, the daughter reverses the current, and restores him to his normal self. Henry Stanley, Eugenie Ford, and Fred Whitman are the cast. It is split with the second part of The Raid of the Red Marauders. F.

The Confiscated Count (Kalem, April 3).—We saw this split-reel comedy just after seeing the Passover Miracle by the same company. The temptation is, therefore, to use the nomenclature of that story and to call this an orthodox comedy. For while it is full of fun, moves swiftly, and has a few loud laughs in it, it deals with the subject of an elopement that ends in a double marriage. The material built around it is somewhat different. The girl is taken to Russia, whence her mother brings back a count, who will marry her daughter upon the payment of so much money. At the pier the girl has her customs inspector lover in readiness, and the inspector declares 50 per cent. duty on count's ad valorem. While the count is arguing it out, the couple elope, and later the mother and count decide to marry. Phyllis Daniels, Ruth Roland, John P. Brennan, and George Larkin are the cast. It is on a reel with Historic Tarrytown. F.

Historic Tarrytown (Kalem, April 3).—A short scenic film in which are shown a number of the historic spots in this famous village on the Hudson where some of the important events during and after the Revolution took place. On a length with The Confiscated Count. F.

Fast Freight 3305 (Kalem, April 4).—Not a railroad president and not an engineer who wants to marry the president's daughter mars this one-reel drama of the rails which is well-nigh perfect in every respect. To begin with, outside of the fact that there is a lot of suspense, as there always is, when two trains are rushing into each other headlong, there is not a melodramatic aspect to the film. It is an ordinary true-to-life tale of what happened when the telegrapher was taken sick, as is likely to happen in any well-organized system, and the subsequent events based on this hypothesis, are all probable, well directed, satisfactorily set, and shown with the crystal clear photography that is characteristic of this company. William Brunton as the operator at Flint, who is taken sick just as he has coaxed a message to flag the passenger in order to allow the freight to go by; Helen Holmes as his wife who finds the message after she has put him to bed with a raging fever; and Lee D. Maloney as the operator at the station up the line, Crow's Landing. They all do splendidly. When the wife finds him sick, she puts him to bed, and then goes back and finds the message. During his taking sick the passenger has gone by. So she tries to get the freight at the next station, but the operator is out talking with the man. Finally she gets him, and he races after the freight on a gasolene truck. He catches it, and has it backed onto the freight siding just in time. A reward comes to the man and his wife for their share in the affair. F.

MUTUAL FILMS

Their Cousin from England (Thanhouser, March 22).—The only question in this one-reel comedy is the degree of mirth which it will arouse with its varying audiences. That it is full of loud and lingering laughs for the whole of its length there is not a particle of doubt. That it is also well pictured, there is even less doubt. And that the actors take their parts with laughable distinction, there is the least doubt of all. Having therefore dispelled all doubts of any matter whatsoever from all minds concerned, let us turn to the arrival of the cousin from England, who is here to hunt the buffalo on the outskirts of New York city. The two young couples help him along in his mental aberration by dressing up as cowboys and cowgirls, and then take him to the wilds and leave him there with his .38 blank to bag the game. Hark! something approaches. Slowly he raises his gun. No that is not a buffalo; it is a trolley car. However, patience has its rewards. Another noise is heard. This time his sights show an automobile. And so on. When the fun of various kinds has progressed far enough the mother and father return, and then woe for the children who have thus spoofed a Lord. F.

The Coming of the Padres (American, March 18).—A story that tells of the founding of the monastery at Santa Barbara, Cal., and has the decided advantage of being able to take the scenes on the very ground. This one-reel Flying A drama is satisfactory in many ways, but triumphs decidedly scenically. Not only the color presented to the eye in this Spanish type of picture is brilliant, but in almost every setting the photography is of the sterling clear kind as to be almost dazzling. The camera has well incorporated the sunny atmosphere of Southern California into the screen. Harry Von Meter, Sydney Ayres, Vivian Rich, Jack Richardson, Louise Lester, and Jacques Jaccard are the able cast of interpreters. The Padres land, but do not seem to be very welcome to the inhabitants of the place who have gotten out of the priestly ways. However, they gradually ingratiate themselves into the good offices of the inhabitants, and their protector, the owner of the castle, finally wins them consent to stay. A pretty love story is wound up with the narrative. F.

30 FAMOUS FEATURES A YEAR

DANIEL FROHMAN

Presents

AMERICA'S FOREMOST FILM ACTRESS

MARY PICKFORD

in the famous tale of a woman's unconquerable faith,

"TESS OF THE STORM COUNTRY"

By GRACE MILLER WHITE

IN MOTION PICTURES

So unusual in merit, charm and appeal is this extraordinary production, so absolutely overwhelming in force and pathos, so remarkable in every detailed respect, that it has been lengthened to

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Studios 213-239 West 26th St., New York City

ADOLPH ZUKOR, President

DANIEL FROHMAN, Man. Director — EDWIN S. PORTER, Tech. Director

30 FAMOUS FEATURES A YEAR

WALLACE C. CLIFTON

Scenario Writer

SELIG POLYSCOPE CO., LOS ANGELES, CAL.

REVIEWS OF FEATURE FILMS

The Honeymooners (Victor, March 18).—While this story, in its present form, is a bit thin to spread over two reels, there are moments of pleasant comedy, skilfully handled by the four principals, of whom Florence Lawrence and Nat Moore attract first attention. Writers for the stage as well as the screen have evidenced a deep respect for the possibilities of the plot germ found here, and many are the forms it has assumed under their guidance—some of them far less satisfactory than the one in question. Two couples on their honeymoon meet at a hotel. Jenkins finds in Stanley's wife a former sweetheart, as does Mrs. Jenkins in the other woman's husband. Complications start immediately and increase when the honeymooners return home and become next door neighbors. It is here that the author is at his best in revealing divergent tastes, which lead to a quarrel, and in time the divorce court. When Jenkins wants to play cards of an evening his wife persistently strums on a piano, while on the other hand, Stanley amuses himself at the piano when his bride prefers cards. Like seeks like, and pretty soon the quartette is located in Reno. From this point we have rather farfetched farce, in which the Stanleys, after being divorced, meet at the Honeymoon Hotel and are remarried. Although there is no definite fault to be found with the sets, they lack the variety desirable in a two-reel picture. It is studio work from start to finish, and at times gives the impression of hasty preparation. A number of the scenes are out of focus. Miss Lawrence, always a clever comedy actress, is the picture's chief asset. D.

Honor Thy Father and Thy Mother (Photo-Drama Company).—This is a five-reel feature photoplay, manufactured and produced by the Photo-Drama Motion Picture Company, Incorporated, and set for special release about March 30. The plot contains a number of tried and true motives as far as their previous use is concerned, but that does not at all detract from the worth of the offering, for the different parts have been spun together in a highly artistic, novel, and interesting story that keeps the sympathetic interest of the spectator well on the screen. There is also a lot of business which may not be very vital to the plot, but is none the less extremely interesting. Such features as the Thanksgiving and Halloween celebrations, and the general expedients which the director has used to give the correct atmosphere of New England, are all very good. The acting by the cast, most of them not very well known artists, was at all times fully up to the standard of the work of a much more heralded and publicly acclaimed cast. The girl was extremely clever in all her histrionic moments. The old folks and all the extras did very well, and threw themselves joyfully, and with abandon into the making of their parts. The young country lad leaves to study for the ministry. Later, he is able to write to the folks at home, and especially to the little girl, that he is to be given his home parish. He invites his roommate at college to spend his vacation with him. No sooner does the roommate arrive than he falls in love with the girl, and after a short courtship attracts her into marriage. The minister performs the ceremony. Year later the parents of the girl go to the city to visit their daughter, but she is ashamed of their countrified appearance and sends them home. Then her husband takes up with another woman. His wife leaves him, and tries to support herself by sewing. The husband is granted a divorce, and then the girl returns to the country where her parents welcome her, while she finds a husband in the minister who has waited all these years. F.

His Wife Wins (Pathe, March 12).—It is pleasant, indeed, to find the inimitable Wilfred (passing under another name) introduced in a two-reel farce-comedy, typically French in the cleverness of its construction. Heretofore this justly popular Pathe comedian has been known, to American audiences at any rate, as one of the brightest funmakers on the screen in single reel comedies. As the central figure in a longer production he is something of a novelty; but, of course, a reel more or less doesn't mean any change in the personality of Wilfred. He is the same ridiculous person, squirming out of the most impossible predicaments and twisting his face into strange expressions while staring straight at the camera. Wilfred seems to be the exception which proves the rule about actors not looking at the camera, for there is no denying that many of his best laughs would be lost if he abided by the conventions in this respect. His Wife Wins is a particularly adroit farce based on the embarrassment of a philandering husband, who bravely tries to lead a double life right under the nose of a most observant mother-in-law. He might have permanently fooled his wife and the other woman, but not the mother-in-law, who had very little use for him at best. Under an assumed name, the husband courts a very attractive girl, and even becomes engaged to marry her. Then, when trouble threatens, he conceives the happy idea of passing as his own double. He even has the effrontery to enter his own house and inform the assembled relatives and friends that he be not the man he appears to be. Farcical complications come in rapid succession during the second reel before it appears that the husband is to pass scot free. In fact, he is in the midst of a premature rejoicing when incriminating evidence is drawn from under the parlor table. Then the wife wins, and so does the mother-in-law, for the man falls on his knees in an humble appeal for mercy. In material as well as acting this is an extremely clever film, carefully produced in every respect. There can be no question about its entertainment value. D.

The Relic (Broncho, March 25). — Sympathy is easily aroused for the chief character in this two-reel picture. Malcolm Ross, an old actor, whose days of usefulness have passed. He has spent his last penny, when a popular player comes to town with a production of King Lear. Ross asks for employment, but the best he can get is the place of an "extra." During the performance the star is injured; one of the company who knew Ross in his prime insists that he is the man to go on with the part, which he does in a masterful manner. The following morning the newspapers flash scare headlines announcing the discovery of a new and wonderful King Lear, and members of the company hurry to tell Ross of his good fortune. But it is too late, the old actor has died of starvation. The appeal carried through both reels is direct and forceful, and while the element of surprise is very slight there are compensating attractions. Good direction is evidenced, especially in scenes showing the performance of King Lear. As a sentimental depiction of the possible tragedy of a stage career, it is a satisfactory offering. S.

The Lamb, the Woman, and the Wolf (Gold Seal, March 17).—A three-reel offering with a Western locale and broad, rugged action which render it a production of unusual merit. Fine characterization, novel turn of plot, and unique situations give this drama a welcome tang. There is excellent unity from start to close, no superfluous scenes and the characters are strongly individualized. Skillful directing is everywhere in evidence. The Lamb is the editor of a border-town paper, in love with the belle of the town. But she gives her hand to the Wolf, a young miner from the mountains. They are married, and take up their abode in the hills. Later, the Lamb becomes an outlaw, because of his broken spirit in losing the maid, but chiefly because he is wrongly accused by the sheriff of consorting with a band of outlaws. Then in revenge he becomes a daring desperado, and retreats to the mountains where he becomes a leader of a band of desperate characters. In the meantime the Wolf has revealed his true nature to the Woman, and her life is one of misery and regret. She begins to think of her lost lover, the Lamb, with increasing fondness. Then the two bandits, each in ignorance of the nearness of the other, plot to rob the paymaster of the mine, the money being kept in the shack of the Wolf, who hitherto has been a trusted employe. In a gripping scene the Wolf is shot by his wife, who does not recognize her husband under his mask. The Lamb and the Woman then realize that it is a mutual love that lightens up the moment of tragedy in the mountain shack. S.

The Triumph of Right (Punchfilm).—The Imperator Film Company has produced this four-reel drama of European life, which is owned by the Punchfilm Company and released under the auspices of the Pan-American Film Company. In the play of scenes here shown every emotion from love to hate is aroused. Every bit of attention for the entire length is awakened with a quick and stirring sensation as the strong scenes in this remarkably strong drama unreel before the eye. From a very quick start the story tells itself in a most comprehensive and gripping way, building up through a succession of well-pictured scenes, until it strikes for the climax and then proceeds to mete out justice. Good is hardly a term for it; it is almost great. Besides the strong script, the offering possesses the beauty of lavish interior settings, well and clearly focussed, and in addition some acting that will be a revelation. Unfortunately the names of these actors are not well known to the patrons of the screen art on this side of the ocean. The war scene of the scenes, particularly the case of the burning laboratory, are handled, is reminiscent of the best of its kind, not only from the standpoint of the camera, but also in the art of cutting. The husband allows his wife to go on a hunting expedition with himself and a friend, a chemist, and they are having some fine shooting, when the secretary of the husband snares the wife and the chemist in a seemingly compromising position. The secretary is a malicious character, whose only pleasure seems to be to create trouble for other people. He shows the husband the pictures he has snapped, and then manages to burn the chemist in his laboratory before the husband can ask him the truth. Then the husband hurries home, and unjustly drives the wife from the home. The secretary some years later discovers the wife under an assumed name, and tries to blackmail the husband, whose daughter is about to be married. The secretary and the wife and the husband finally all meet together and the truth is found out. Then the husband kills the secretary, and there is happiness for all. F.

Mephistophelia (Features - Ideal, March 25).—Taken from the celebrated work by Charles Darlington, this three-reel drama of the same name featuring the justly famous Adriana Costamagna, comes to us from abroad with all the finish of setting and scenic attribute that is usual with the European drama of the highest artistic output. The present offering seems to be a conjunction of splendid effects as far as the scenic part of the film is concerned—indeed it would be hard to outdo some of the features in these respects, such as the clear and pleasing light, the well-chosen perspectives, the elegance of exteriors—and a scenario that suffers somewhat from an undue amount of subtitular explanation, and further from the occasional defects in the script and less often from crude direction. But while the scenario may not be perfect, it does contain a lot of action, some of so new a complexion as to atone for what the picture is likely to lose because of its weaknesses. There does not seem to be any character in the story that calls for sympathy, the most likely one being a girl who is a study in heredity, rather than a heroine, and, as such, fails to win the sympathy of the audience. The play builds up from a somewhat disconnected beginning, and in a gradually increasing strength leads up to a really strong and satisfactory climax. The police are on the track of the noted criminal, and corner him in the hut of the bandits. There they kill him, but not until he has hidden his little daughter in the cellar, whence she escapes after the fight. She is adopted by the kind-hearted Lord Felton, and grows up beautiful and charitable fifteen years later, but with an inherited trait of the mind, whereby she delights to rob the unjust in order to relieve the miseries of the poor. This only has she inherited from the criminal father. It happens that a poor woman comes to her for aid, driven from home by the wiles of a loan shark. The girl determines to be rid of the supposed banker and accordingly invites him to her next large ball. He arrives, and at once makes love to the "sister" of the girl, really the daughter of the dead Lord Fenton. The sister refuses him coldly. Then the loan shark determines to get the "brother" in debt, and loans him money at a gambling house. Later he threatens the sister with the brother's notes, if she does not consent to marry him. It is then that the girl dons male attire, and steals the note from the safe of the loan shark, signing herself as Mephistophelia. With this paper she is able to scoff at the man, and at the same time have him arrested as a foreign spy, because of some papers that she found in his safe. Mlle. Adriana Costamagna is the talented artiste who takes the part of the girl after she has grown up. Not only in grace and ease before the camera, but in good looks and thorough acquaintance with the parts that go to make a finished pantominist is this enjoyable and versatile actress supreme. F.

SELIG

"The Adventures of Kathlyn"—No. 8
"THE CRUEL CROWN"

"The Adventures of Kathlyn"

No. 8

"The Cruel Crown"

Colonel Hare's daughter, Winnie, lured to Allaha from America, is forcibly crowned, a fact that draws the heroic Kathlyn back to her rescue.

In Two Reels

Released April 6th

April 7th **"A MIX-UP ON THE PLAINS"**
A school teacher and a cook get confused in location and vocation. A dandy comedy.

April 8th **"THE RUBE"**
The village "butt" becomes the hero of a football game, and famous. Watch the crowd follow him!

April 9th **"THE FIRE JUGGLERS"**
A vain woman has her head turned by admiration, but escapes peril. An exceedingly interesting, up-to-date play.

April 10th **"RED HEAD INTRODUCES HERSELF"**
The village cut-up "starts something" and breaks up the ball game. On the same reel with **"ALL MIXED UP."** Twin comedies remarkable for "SELIG'S funny Friday."

See the latest fashions in **THE HEARST-SELIG NEWS PICTORIAL,** and other events of big and vital interest. **Released every Saturday.**

N. B.—Give that winsome touch of color to your lobby with SELIG posters. One-sheets for every release; three and six-sheets for multiple reels.

The Selig Polyscope Company
CHICAGO, ILL.

LICENSED FILMS

Shorty Makes a Bet (Biograph, March 14).—This is a short comedy, with a satisfactory ending, and is, besides, a vehicle that will bring a whole lot of laughs to the tired cheeks of the audience. Translucent lighting, lingering laughs, capital construction, and a play that builds up to the finale are some of the few points to this exceptionally worthy offering. Shorty makes a bet that he can sleep in the haunted house. During the night the boys call on him in sheets, and accidentally arouse the horse thief—who is wanted with a large reward as the bait—and Shorty, and the latter is the lucky person who effects the capture. On a length with Blame the Tailor. F.

Elizabeth's Prayer (Selig, March 18).—When his wife's away Hubby gets gay is the gist of this one-reel dramatic offering with, of course, lots of contributary material built around it and plenty there to stir the sympathies. In the short space of one thousand feet it would be harder to build up a more satisfactory drama, stronger, or better presented. It starts quickly, continues strongly, and ends brilliantly. The subject is succinctly screened. It is brightly pictured. The acting is consummate and accurate. The details are in every case well thought out. In every way the plot is ably handled, and especially at the end where the climax is so taken care of as only a moving picture can do. B. E. De Lecuona is the author, with F. W. Huntley as the producer. Harold Lockwood, Henry W. Otto, Mabel Van Buren, Eugenie Besserer, and, best of them all, little Lillian Wade, are the cast. Lillian Wade is a charming and versatile child, who would carry any film were that the only merit it possessed. The story concerns plain Americans, with real honest-to-goodness American settings, and is in every way a cross section of plain ordinary everyday American life. As such, we recommend it. The wife goes to Florida to visit a sick mother, and the lonesome husband turns to an abandoned actress for company, in his miserable loneliness. She, scheming woman, abuses his lonesomeness by inveigling him, so that after his wife returns he is still lonesome, but for the actress, now. As the wife is about to take poison, and Elizabeth is praying for better times, in the next room, he enters and quickly repents of all his offenses. F.

Mrs. Maloney's Fortune (Vitagraph, March 13).—The country person in the throes of a metropolitan society idyl has been done before, and in a number of instances, as it was, perhaps, natural that Katy Price should try her fortune in the part. That she would do well no one who is at all acquainted with her laughable interpretations can deny the slightest doubt. Her acting, and that of William Shea, the two principals in the character acting in a cast which includes Charles Kent, Louise Beaudet, and George Stewart, was the best thing in the film. Theodore Marston has directed, with W. A. Tremayne as the author. The widow is informed of her huge inheritance, and leaves her country lover and old washtub for the gayety of the city. The mayor calls after a time, and she takes a little excursion in the lower part of town. There she meets the rightful heir to the fortune in the person of a dirty little newsboy. She takes him home, only where the very versatile Michael Shea, in the guise of her Irish lover, is overjoyed to see the house once more. F.

Colonel Heeza Liar Shipwrecked (Pathe, March 18).—No series more amusing than that prepared by J. E. Bray, the cartoonist, is being offered in pictures to-day. A few weeks ago we watched Colonel Heeza Liar come safely through many strange adventures in Africa, and now we leave him in Mexico, after a troubled voyage. There is a fine play of humorous fancy in these pictures, and the drawings are irresistibly funny. Good subtitles increase the strength of this film that runs a few hundred feet short of a reel. F.

Ghosts (Vitagraph, March 18).—A party of young people are spending the week-end at a Summer cottage by the seashore. They amuse themselves all excited by telling ghost stories; then Jimmie goes to bed in the supposedly haunted room. He walks in his sleep and hangs his clothes in the sand, whereat everybody blames the ghost. Another night Jimmie is followed on his nocturnal wanderings, and the mystery is explained. There is a quantity of youthful spirit in this carefully produced comedy. The closing scene offers an especially pretty photographic effect. Myrtle Gonzalez, Thomas Colmesnil, and Charles Bennett play the principal parts. D.

ROSETTA BRICE,
Lubin Leading Lady.

STUDIO GOSSIP

THE VITAGRAPH COMPANY now has its own fire department, having tired of begging and borrowing when one was needed for a picture. The Vitagraph Fire Department consists of a hose reel, hose wagon, steamer, ladder truck, chemical and water tower. Ned Finley has organized the Vitagraph Fire Brigade, which will make all runs for pictures, as well as serve as an additional safety appliance for the studios. Finley is chief; Tefft Johnson, Earle Williams and Wally Van are captains of the three companies.

"POP" THATER, managing director for the Colorado Motion Picture Company at Canon City, celebrated another birthday recently. O. B. stopped counting long ago, so we cannot say which one it was.

THE ONE-MONTH OLD daughter of Mr. and Mrs. Sydney Ayres, Ann Louise Ayres, was recently presented with a gold-lined loving-cup by the "Flying A" players at Santa Barbara.

STELLA ADAMS is the new chief of police at the Universal City, succeeding Laura Oakley whose term has expired. Mayor Lois Webber made the appointment.

H. S. SHELDON, author of Salvation Nell, is having one of his stories, "Captain Alvarez," put into a five-reel picture at the Western Vitagraph studio. Edith Storey is appearing in the lead opposite William D. Taylor. The action of the story takes place in Argentina some fifty years back.

THE FAMOUS PLAYERS COMPANY has chosen Harold Lockwood to appear opposite Mary Pickford in some pictures now being taken at the Los Angeles studios. Lockwood started his motion picture career with the Nestor Company and was for a long time with the Kay-Bee forces.

UNCLE SAM'S postal clerks are right on the job when it comes to delivering goods. Last week a letter addressed to "John Bruce, picture player, Los Angeles," was handed to Thomas Santschi, of the Selig Stock company, with promptitude and without hesitancy. This epistle had come from an admiring picture fan in the Far East, but the admirer forgot to pay the postage. Consequently, Mr. Santschi was forced to make a cash advance before getting his admiring but mysterious missive. John Bruce is the name of a character in The Adventures of Kathlyn.

MRS. S. S. HUTCHISON, wife of the president of the American Film Manufacturing Company, recently gave a reception to the ladies of the Arlington Hotel at the "Flying A" studio. Several companies furnished a most interesting entertainment.

FAITH AND the 17th was Eddie O'Connor's day. The Edison comedian, having received an anonymous letter recently which accused him of being of German descent, decided that he would settle the question wanst and for all. So Eddie paraded into the studio on Tuesday arrayed completely in the emeraldest of emerald raiment. A radiant suit of dazzling green, a still greener vest, a shirt and tie that would delight the eye of St. Patrick himself, green spats—and a green hat. And right on the stem of his old clay pipe there rested a shamrock held in place by a green ribbon. Eddie was the cock o' the walk and poor Billie Bechtel and others who usually boast the Vaterland discreetly held their peace and kept in the background. And just to show the boys that he was still young Eddie did a good old-fashioned breakdown to the time of "Miss McCloud's Reel."

GEORGE W. KLEISER, of Portland, and part owner of the new $100,000 picture house of that city, recently visited the American studios and laboratories at Santa Barbara, Cal. Mr. Kleiser was accompanied by his wife and both were much interested in the taking of the pictures.

MARGUERITE CLAYTON emphatically denies a story appearing in a San Francisco paper recently to the effect that the Essanay leading lady was going to desert the motion picture field for musical comedy. Miss Clayton will continue to appear in Broncho Billy pictures.

THE LUBIN COMPANY, (Barry O'Neil, director), which for the past four weeks have been stationed at Saranac Lake to get extreme winter atmosphere for the photoplay adaptation of The Wolf, by Eugene Walter, has removed to Asheville, N. C. On the way south the company stopped off at the home plant and delivered several thousand feet of very beautiful snow scenes taken by Fred. Chaston.

A BEVY OF CHORUS girls from The Candy Shop company recently visited the Niles, Cal., studio of the Essanay Company in order to add realism to a certain scene. The next day Victor Potel found the janitor busily using a new kind of duster in the offices. He said he had picked it up and thought it a lucky find. Potel took it away and found it was an $85 aigrette. Those careless chorus girls!

FERDINAND TIDMARSH, of the Lubin forces, has been cast as MacDonald with the company that is making the film version of Eugene Walter's The Wolf. Many beautiful snow scenes for this picture were recently secured in Northern Canada. The picture is under the direction of Barry O'Neil.

CHARLES J. BRABIN, of the Edison Company and also English as to his accent, was staging The Impersonator, a three-reel feature, in Washington, using the Federal buildings as a setting. For this a special permit was necessary. So unusual is the granting of this permit in the Capitol City that the first policeman along the street insisted upon arresting Mr. Brabin in spite of the permit. With his best accent he informed the sergeant at the desk that it was a privilege to be arrested in his beautiful city. Not to be outdone the sergeant informed Mr. Brabin that it was a pleasure to have been able to arrest him.

FRANCELIA BILLINGTON, of the New Majestic, has been associated with youthful parts so long that the role she portrays in The Rector's Story will surprise many of her admirers. At the beginning of the play she appears as a young girl but at its conclusion she is seen as the minister's wife, a woman of thirty-five.

Mutual Movies Make Time Fly

ARE YOU A BASEBALL FAN?

Mutual Movies Make Time Fly

Of course you know that McGraw is back with Comiskey, Callahan and all the other heroes of the diamond. But have you heard that

"Our MUTUAL Girl"

was the first person to meet them at the Cunard Dock when they came home to little old New York?

This is all shown in the tenth reel of the world's champion motion picture series.

The ever-busy Margaret also sees the new $6,000,000 post-office, has tea with Lieut. John C. Poste, of the British Navy, who is going to attempt an aeroplane flight across the Atlantic, and manages to spare the time to take a lesson in the Maxixe from A. Baldwin Sloane and Grace Field.

AND WHILE

"Our MUTUAL Girl"

is safe in New York, having all these good times, courageous camera men of the Mutual Film Corporation are in the front ranks at the

Battle of Torreon

getting the first actual picture record of this desperate conflict to complete the

LIFE OF VILLA

which is now being prepared for release.

The Following Honor-List of Producers Should be in the Hands of Every Exhibitor. Remember the Names and the Mutual Clock.

AMERICAN	THANHOUSER	BRONCHO	MUTUAL WEEKLY
RELIANCE	MAJESTIC	KOMIC	KAY BEE
KEYSTONE	BEAUTY	DOMINO	PRINCESS
ROYAL			APOLLO

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MUTUAL FILM CORPORATION

NEW YORK

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

"NEVER AGAIN"

"THE WOMAN IN BLACK"—Drama **Monday, March 23rd**
Her garb is only a cloak to her nefarious trade. With her accomplice, she victimizes the unsuspecting. Both are caught by their victim, who puts them out of harm's way. Maurice Costello and Mary Charleson in the leads.

"HER HUSBAND"—Drama **Special Two-Part Feature** **Tuesday, March 24th**
Disregarding the advice of others, she makes an unfortunate marriage. Released from it by the violent death of her husband, she makes a second venture. This is a very happy one. Earle Williams, Clara Kimball Young, Darwin Karr, and James Laskaye, are the cast.

"THE HALL-ROOM RIVALS"—Comedy **Wednesday, March 25th**
They both make a bid for the same widow. She keeps them on her string and then accepts a third party. The rivals are stung. Josie Sadler, William Shea, Etienne Girardot and Tefft Johnson, are the principals.

"CHANLER RAO, CRIMINAL EXPERT"—Drama **Thursday, March 26th**
Nothing too deep for him to fathom. He recovers the lost jewels and reveals the culprit. A marvellous man. Ned Finley as the expert.

"MILLIONS FOR DEFENCE"—Comedy **Friday, March 27th**
"Billie" is an irresistible flirt. She thinks men are her subjects, one and all. She meets one who is too much for her. She is willing to acknowledge him her lord and master. He is glad of it. Myrtle Gonzalez and William D. Taylor assume the leads.

'NEVER AGAIN"—Comedy **Special Two-Part Feature** **Saturday, March 28th**
Rufus attends a French Ball, goes the limit and gets in a peck of trouble. He has to squirm to get out of it. He makes a funny picture and a succession of laughs. Sidney Drew is responsible for the laughs.

SIX A WEEK

"THE SILVER SNUFF BOX"—Drama		Monday, March 30th
"A HELPFUL SISTERHOOD"—Drama	Special Two Part Feature	Tuesday, March 31st
"STAGE STRUCK"—Comedy		Wednesday, April 1st
"TOMMY'S TRAMP"—Comedy-Drama		Thursday, April 2nd
"BUNNY'S SCHEME"—Comedy		Friday, April 3rd
"THE CRUCIBLE OF FATE"—Drama	Special Two-Part Feature	Saturday, April 4th

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MEET AT ROCHESTER

New York Branch of League to Hold Convention May 5

ROCHESTER (*Special*).—That the New York State branch of the Motion Picture Exhibitors' League will hold its next regular convention in this city on Tuesday, May 5, was decided at a recent meeting of the Executive Committee of the association in conference with A. M. Neff, of Cincinnati, national president of the league, at the Hotel Rochester.

At the same meeting a committee, consisting of A. N. Wolff, W. C. Hubbard, Tobias A. Kepeler, Morris L. Fleishman, and F. W. Esterheld, was appointed to arrange for a special train to carry the State delegates to the national convention, to be held July 6 to 11 in Dayton, Ohio. The resignation from office of Sidney Ascher, national vice-president from New York State, was read and accepted. F. C. Pierce was elected in place of Mr. Ascher. A charter was granted to the New York city exhibitors to form a local branch.

LICENSED FILM RELEASES

Monday, March 30.
(Bio.) The Doctor's Trust. Dr.
(Edison) The Vision in the Window. Fourth of the Wood B. Wedd Series. Com.
(Kalem) A Passover Miracle. Two parts. Dr.
(Pathe) Pathe's Weekly. No. 26. 1914.
(Selig) The Salvation of Nance O'Shaughnessy. Special. Two parts. Dr.
(Vita.) The Silver Snuff Box. Dr.

Tuesday, March 31.
(Calio) The Price of Silence. Two parts. Dr.
(Edison) The Mystery of the Laughing Death. Fifth of the Chronicles of Cleek Series. Dr.
(Ess.) Canning Industry in California.
(Lubin) The Knave of Clubs. Com.
(Lubin) In the Soup. Com.
(Pathe) Tivoli and Its Cascade. Sc.
(Pathe) A Visit to the Volcano Kilauea, Hawaii.
(Selig) The Midnight Call. Dr.
(Selig) Fancy Skating.
(Vita.) A Helpful Sisterhood. Two parts. Dr.

Wednesday, April 1.
(Edison) Mrs. Romana's Scenario. Com.
(Edison) The Missing Twenty-five Dollars. Com.
(Ess.) A Queer Quarantine. Com.
(Kalem) The Raid of the Red Marauders. Two parts. Dr.
(Kalem) Professor Oldbor's Rejuvenator. Com.
(Lubin) The Fighting Blood. Two parts. Dr.
(Pathe) Whittles Picks a Partner. Com.
(Selig) When Thieves Fall Out. Dr.
(Vita.) Stage Struck. Com.

Thursday, April 2.
(Bio.) The Burglar's Sacrifice. Dr.
(Ess.) Dan Cupid, Assayer. Dr.
(Lubin) The Mansion of Sobs. Two parts. Dr.
(Pathe) His Sweetheart's Child. Two parts. Dr.
(Pathe) Pathe's Weekly. No. 27. 1914.
(Selig) The Story of Diana.
(Vita.) Tommy's Tramp. Com.-Dr.

Friday, April 3.
(Edison) A Romance of the Everglades. Two Parts. Dr.
(Ess.) The Wedding of Prudence. Two parts. Dr.
(Kalem) The Confiscated Count. Com.
(Kalem) Historic Tarrytown. Sc.
(Lubin) A Man's Faith. Dr.
(Selig) The Bond of Love. Dr.
(Selig) In Amalfi, Italy. Sc.
(Vita.) Bunny's Scheme. Com.

Saturday, April 4.
(Bio.) Bill Tell, Pawn Broker. Com.
(Bio.) Skelley's Birthday. Com.
(Edison) His Comrade's Wife. Dr.
(Ess.) The Coming of Sophie's "Mamma." Com.
(Kalem) Fast Freight. 3205. Dr.
(Lubin) She Was a Peach. Com.
(Lubin) The Eyes Have It. Com.
(Pathe) In Tangled Web. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 14.
(Vita.) The Crucible of Fate. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, March 30.
(Victor) Sealed Orders. Two parts. Dr.
(Imp) Forgetting. Dr.
(Powers) A Bad Egg. Com.

Tuesday, March 31.
(Gold Seal) The Embezzler. Two parts. Dr.
(Crystal) Going Some. Com.
(Crystal) One Happy Tramp. Com.
(Univ. Ike) Why Universal Ike Left Home? Com.

Wednesday, April 1.
(Nestor) Cupid Incognito. Dr.
(Joker) The Lack of Hoz Wallon Gulch. Com.
(Eclair) The Caballero's Way. Three parts. Dr.
(Univ.) Animated Weekly. No. 108.

Thursday, April 2.
(Imp) The Blood Test. Two parts. Dr.
(Rex) In the Eye of the Law. Dr.
(Frontier) Why Kentucky Went Dry? Com.

Friday, April 3.
(Nestor) Such a Villain. Com.
(Powers) The Romance of An Actor. Two parts. Dr.
(Victor) Granddaddy's Granddaughter. Com.-Dr.

Saturday, April 4.
(Frontier) Strange Evidence. Dr.
(101 Bison) The Lamb, the Woman, the Wolf. Three parts. Dr.
(Joker) No release this day.

EXCLUSIVE SUPPLY RELEASES

Tuesday, March 31.
(Rama) Claws of Creed. Dr.

Wednesday, April 1.
(Solax) (Title not yet announced.)

Friday, April 3.
(F. B. A.) The Mystery of the Castle. Dr.

MUTUAL FILM RELEASES

Monday, March 30.
(Amer.) The Town of Nazareth. Two parts. Dr.
(Keystone) Title not yet announced.
(Bell.) Our Mutual Girl. No. 11. Dr.

THE DEATH KNELL

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LUBIN FILMS

EDGAR JONES
DIRECTOR—LEADS
LUBIN FILMS
Release: A Deal in Real Estate—March 24, 26

Tuesday, March 31.
(Beauty) Sweet Land of Liberty. Dr.
(Maj.) Title not yet announced.
(Than.) Title not yet announced.

Wednesday, April 1.
(Amer.) The Certainty of Man. Dr.
(Broncho) Wolves of the Underworld. Two parts. Dr.
(Komic) Title not yet announced.

Thursday, April 2.
(Domino) Title not yet announced.
(Keystone) Title not yet announced.
(Mutual) Mutual Weekly. No. 66.

Friday, April 3.
(Kay-Bee) Title not yet announced.
(Maj.) Title not yet announced.
(Princess) Title not yet announced.
(Than.) Title not yet announced.

Saturday, April 4.
(Keystone) Title not yet announced.
(Bell.) Title not yet announced.
(Royal) Title not yet announced.

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EXHIBITORS MUST PAY BIG BILL

MONTREAL, (*Special*).—Local exhibitors whose names were used in successful test cases two years ago against the Provincial Sunday Observance Law have been ordered by the Superior Court to pay bills amounting to $9,932 for legal services. Those affected are Arthur Bourget, A. N. Conover, Applegath Bros., and P. G. Demetre. Len Ouimet settled his share of the account.

LICENSED FILMS

The Interference of Broncho Billy (Essanay, March 14).—Marguerite Clayton, G. M. Anderson, and Carl Stockdale take the principal parts in this one-reel drama of the West. The subject is one designed to stir the feelings. There is plenty of rush and bustle of horses in the reel, and at times the heart jumps unexpectedly; it is hardly a picture for a person with a weak heart. But for exciting scenes and some of them of unexceptionable beauty, this offering will fill the bill. The Old Prospector has a penchant for drink, and Billy has a penchant for the prospector's daughter. So what more natural than that Billy should acquire a penchant for reforming the father in order to please the daughter. So they send him to Arizona (with Billy's money), and he comes back a cured man, but a doomed one. If a drop of liquor passes his lips. So Billy is the means of preventing the mistakenly generous men in the saloon from forcing the Old Prospector to drink—to such degrees does generosity and the craving for booze affect the frontiersmen—and later again just saves him as he is about to take a huge drink of whisky for what he thinks is cider. After the second paving the girl melts into Billy's arms in one long embrace. F.

Auntie (Vitagraph, March 16).—Don't turn the heads of shopgirls by giving them silk stockings, is the admonition of this unpretentious and natural little story. "Mac" is a good girl, quite content with her humble sweetheart until her employer, a well-intentioned old gentleman, gives her a pair of silk stockings as a reward for faithful service. Thereupon "Mac" begins to dream of luxuries much greater than her sweetheart can afford. Auntie, the lover's aunt—that is, removes the foolish ideas from the girl's head, and gives Mr. Rich, the employer, some sound advice, so all is ushered contentment in the end. The settings representing the rooms of these poor working people and a refuse-cluttered backyard are sufficiently realistic. George Cooper makes an extremely boyish lover, Margaret Gibson presents a pretty shopgirl, such as may be met in any department store, and Lorois O'Connor is a kindly person in the role of auntie. Photography is clear, save in a few indoor scenes where, obviously, the light was insufficient. D.

Pathe's Weekly (March 16).—Starting with the fatal Missouri Athletic Club fire in St. Louis and closing with automobile races in California, this issue of the Weekly offers a glimpse of important news happenings in many parts of the world. A fair share of the subjects come from abroad. Snappy subtitles, in which cut-and-dried phraseology is avoided, add life to the film. D.

The Story of Venus (Solig, March 17).—Mythology figures as the foremost topic in this one-reel film released as a drama by a company that deserves praise for attempting to picture a new sort of a topic, but does not succeed in making the subject completely understandable. Jupiter, Venus, Mars, Vulcan, Adonis, Paris, Bacchante, Bacchus, and other reputed deities are among the gods who grace the screen. Discord in the shape of a modern woman also stirs the proceedings. F.

The Lesliest Man (Lubin, March 17).—Lugubrious rather than laughable, of comical aspect rather than acutely humorous this one-reel farce, in spite of its clear photography, and its well-directed and smoothly-presented picture, lacks sufficient dra to make it a really good comic offering. Of course, there are a number of loud guffaws, but the plot contains too much that is sad, and besides the subject seems too highly improbable even for this type of offering, to call it anything more than an average comedy. At times it becomes almost nonsensical, as the husbands in the town gather together and bewail the fact that their wives are so attentive over a fat man that they find no time to keep house for their husbands. Also the wives are shown bewailing the helpless misery of the fat man who allows the women to help him, and is too fat and sleepy to move of his own accord. So the men determine to bury the man, and they carry him in a coffin to the cemetery, shuffling along and bury him, but the women come to the rescue and dig him out again, and here the film ends. F.

Gentleman or Thief (Biograph, March 16).—For a Biograph production there is surprisingly little material in this story. Because a "gentleman" called Raffles loses his fortune on the Stock Exchange and at cards, and simultaneously loses the regard of a beautiful woman, he steals the contents of a safe, is sheltered in the home of a newsboy, and repents when the newsboy refuses to recognize a thief as his friend. In the last scene we see the pair in cowboy garb starting for a new life. As the film stands, it falls short of sustained melodrama on one hand, and convincing drama on the other. To be asked to take seriously such a simple reformation as that of Raffles, is a bit too much; yet apparently the last part of the picture has a serious intent. There are limits even to the beneficial influence of innocent childhood. Apart from the lack of a sound theme, it is a creditable production, uniformly well staged and acted, and constructed to hold the attention of an audience. An excellent bit of melodramatic business is shown when Raffles visits a broker to borrow money. While the broker is opening a safe, Raffles looks over his shoulder, reads the figures forming the combination and jots them down on his cuff. Other interesting scenes are laid in a fashionable restaurant and at the home of the newsboy. Photography is good. D.

The Tell-Tale Star (Lubin, March 18).—Velma Whitman, L. C. Shumway, Joe de La Cruz, Raymond Gallagher, and Al. Ebright are the cast in this one-reel dramatic offering which Tom Forman has produced with the aid of the script by W. M. Ritchey. The first part of the film is a quiet kind of a drama, which, as the man's foot breaks through the ceiling, also "breaks" with excitement and turns to a melodrama of the most violent kind for the few moments before the film is finished. It is of the average in so far as the picturing and the acting are concerned. In the matter of interest it excels the usual offering of its kind. The foreman is obliged to discharge the proprietor of the "speak-easy," one of the cowboys, and the latter swears vengeance. In company with a Mexican helper he sneaks up to the office of the manager while the cowboys are away, but the manager is warned by the girl. He and the girl climb into the attic, while the desperadoes search beneath. Then his foot breaks through the lath ceiling, and the renegade lassoes it from beneath and ties the foot to the nail. He takes his foot from the fastened boot, and grapples with the intruders. The girl rides for help, and brings the cowboys back in the nick of time. F.

CURRENT RELEASES:
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The Puritan
Officer Jim 3 Parts
A Mansion of Sobs 2 Parts

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Current Releases—His Wife—2 parts; The Price of a Ruby—2 Parts

J. SEARLE DAWLEY
Director—Famous Players Film Co.
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Pathe Frérès
Next Release—"The Ghost"—3 parts—April 18

Jan Buerau in Chas. Klein's "The Daughters of Men"—5 Parts
James Darwin in Chas. Klein's "The Gambler"—5 Parts
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Southern Studio—St. Augustine, Fla.

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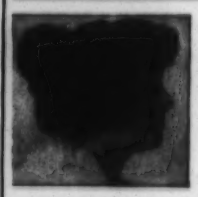
Current Release—THE MANSION OF SOBS—Two Parts. THE PURITAN. OFFICER JIM—Three Parts. BLOOD WILL TELL.



Lubin Photoplays
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LEADS
Direction of Geo. W. Terwilliger
Southern Studio, St. Augustine, Fla.

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FLORA FINCH
COMEDIENNE OF
THE VITAGRAPH COMPANY

REVIEWS OF LICENSED FILMS

Art for a Heart (Vitagraph, March 11).—Another comedy offering full of bright smiles and hale humor. It is a decided hit at the Cubists and the Futurists and others of that ilk. Elaine Sterne is the author of the scenario. Lillian Walker and Wallie Van are the principals, and Mr. Van in collaboration with Wilfred North has staged the play. The offering has been satisfactorily pictured in every mechanical sense of the word. The man wants the girl and not her art. The artist girl wants art, and will have the man if he turns artist. He then hires a studio, and inspired by the exhibition of the latest schools of art, constructs his masterpiece of celery leaves for trees, cranberry sauce for the saffron sky, tobacco leaves for the hazy mountains, tooth powder for the reflected rays if the moonbeams and cows, projected, for the missing landscape. It is "some" painting, and wins the big prize at the National Exhibition because of its daring. Then the girl consents. F.

Love's Oblivion (Melies, March 12).—Two newlyweds become the center of an indoor cyclone, in which the household furnishings are tossed about and even landed on top of them. Walls cave in and the floor gives away, dropping the lovers into the cellar below, yet they remain fondly clasped in each others' arms, wishing only for privacy. This burlesque, opening a reel with One on Batty Bill, will be favorably received by audiences that enjoy elementary humor. The trick photography is exceptionally good. D.

His Indian Nemesis (Kalem, March 21).—This is a one-reel Indian drama that opens with a rush. A killing takes place, the murderer is arrested, brought before the commandant of the post, and then in the narrative form he proceeds to give the reasons for the murder. This is the upset of the usual mode of dramatics, but the story contains a strong series of pictures well reproduced. There is nothing at fault with the staging, and the lighting is of the usual brilliancy, which makes these films always acceptable in that particular. The action is typical of the usual Indian frontier plays and holds the attention. Art Ortega, Mona Darkfeather, James Davis, and Rex Downs are in the cast. He tells the commandant how the man he slew, years before had treacherously slain his squaw, among other indignities, and how meeting him just now after many years, he had proceeded to execute the vow of vengeance he swore over the body of his squaw. F.

The Girl, the Cop, and the Burglar (Essanay, March 11).—This is a comedy of good parts that dawns at the very beginning with its humorous possibilities. Throughout there is an underlying stratum of comedy that holds the tickled fancy. It is full of winning fantasy well photographed, and a scenario of grace and fancy that stands up well with the best of recent comedies. It is of the higher form of humor—the burlesque atmosphere is entirely absent. The acting, especially that by Wallace Beery, was of the sterling order. Ruth Hennesay, Wallace Beery, and Leo White are the principals. The clubman bets that he can return in three hours with plunder of a valuable sort. He enters a house, but the girl hears him and surprises him. With leveled gun she holds him safe while she telephones the police. He explains the bet, and she promptly allows him to go—with the jewels. When she discovers the loss she believes herself to have been fooled. He returns to the club, wins the bet, and the next day returns to the girl with a present. F.

The Way to Heaven (Vitagraph, March 12).—The first part of this film gives a vivid depiction of brutality, poverty, and misery. Pete Carney is a spendthrift and drunkard of the worst type, and in consequence his wife and little daughter, Bessie, are on the verge of starvation. When the wife enters the saloon where Pete is gambling away their last dollar, snatches it from the table, and runs home, the husband follows, to find the door locked. He plunges a long knife through a panel, and mortally stabs his wife, whose back is against the other side of the door. At this point the story jumps from straight realism to sentimental idealism. Little Bessie dreams that she sees her mother in heaven, and starts out to find the way. Each of the despicable characters she meets in dives of various natures is led to righteous ways by the appealing innocence of the child. Finally a thief carries her to a convent, and kneels devoutly before a crucifix. No doubt there is a demand for sentimental pictures of this nature, however often they may be contradicted by sober facts of human nature. The production, in itself, is excellent as is the acting of Charles Bennett as Pete, Anne Schaefer as his wife, and Buddy Harris as the child, a sweet, unaffected youngster. D.

Kid Pink and the Maharajah (Selig, March 12).—Starting off with the usual Western character, that of a desperado, for whose capture, alive or dead, the sheriff offers a large reward, this film gradually introduces other characters, who change the tone of the production from Western melodrama to far Eastern farce—a rather sharp transition that destroys a clear impression of any kind. Kid Pink is shot as requested, but while this is happening Sheriff Bowie is drinking whiskey, reading a book on reincarnation, and listening to tales told by Hadji Vogi, an East Indian on a tour of America. The sheriff's celebration of the death of Kid Pink is followed by a dream in which he is reincarnated as a ruler in India, attended by slaves and amused by dancing girls. Then Kid Pink, also reincarnated, gives him a rude awakening, and the sheriff declares he is through with whiskey and books about reincarnation. Settings are sufficient, and photography is clear. The principal parts are played by Guy Oliver, Al. W. Filson, and Gordon Sackville. D.

The Warning (Essanay, March 12).—It would be interesting to know what method the Essanay Company follow in the matter of subtitles. Some of their films are sufficiently supplied, yet rather frequently we find a harmful lack of printed explanation and occasionally none at all, as in the case of The Warning. From beginning to end there is not a subtitle, and the story suffers in consequence. Running a cast at the opening of the film is not enough to establish the relation of the characters during all subsequent scenes, and every time a spectator is obliged to guess at who's who the picture loses in force. The Warning can be followed in its present form, but not readily. At least half a dozen subtitles would be beneficial. Emery Johnson and Marguerite Clayton play the parts of a cowboy and his sweetheart. She signals to him by means of a tablecloth attached to a stick shoved through the wall of a house, and operated from inside by means of a rope. When a desperado looks for a rope with which to bind the girl's father, whom he intends to rob, he inadvertently yanks at the one attached to the stick. In trying to free it he signals the cowboy lover, who rides to the rescue and incidentally forces the "bad man" to marry an Indian squaw he is about to desert. Photography is generally clear, the settings are adequate, and the actors are competent to handle the subject matter presented. D.

Her Hand (Biograph, March 12).—Nihilists, a beautiful woman, with a telltale mark on one finger, her brother, who is entirely willing to blow up all of Russia, and a chief-of-police, are put through their paces for the sake of a melodrama. And it is so much better than the rank and file of melodramas that to avoid confusion it may be tagged A 1. The plot is strongly knit, and follows an interesting line of progression to an appropriate close. The combination of story, acting, and settings, many of them Winter scenes suggestive of snow-covered Russia, produces a film of real vitality, a bit feverish in its intensity and never tiresome. Ivan, a Nihilist, is commissioned to get certain papers from Chief of Police Orlanof. When he is slightly injured by a fall, his sister secures the papers, holding Orlanof off at the point of a revolver, but in doing so she reveals the star-shaped mark on a finger of her right hand. The police of all Russia search for the woman so marked, but to no avail, for Olga wears a large ring to cover the dangerous blemish. She meets Orlanof at a reception, they fall in love, and when Ivan shoots at the chief of police, she throws her body in the way, the bullet sinks to her heart and she falls dead. Photography is on a par with the rest of the production, excellent. D.

Pathe's Weekly (March 12).—First place in this issue is given to the return of the world-touring Giants and White Sox, welcomed to New York by a jubilant assemblage of fans. Pathe's Weekly chartered a boat to go down the bay to meet the ball players. For the rest, it is a film of much variety, including pictures of prominent Mexican prisoners and the rain-flooded streets of Los Angeles. Clear photography is the rule. D.

Abide With Me (Pathe, March 11).—Henry King, William Wolbert, Augusta Boile, Charles Dudley, and Miss M. L. Pardee are the cast in this rather unusual one-reel offering in as far as the kind of story. It is well acted and rather well photographed, but does not develop any action until very late in the length, and then not of the kind that recommends itself for originality. The atmosphere is strongly religious. The young man errs as to drinking and not concealing it from his parents. During one of his spells of attempted reformation he falls in love with the girl who sings in the choir. Then, having won her love, he succumbs, and goes on another, and this time protracted spell of dissipation. Wandering into a mission he meets her, and the shock gives him brain fever. She prays for him, and though the film does not show it, he eventually recovers and we presume marries the girl. F.

Cypress Logging in Florida (Kalem, March 20).—A short industrial that has the added advantage of being set among all the beauty of the Florida setting. On the same reel with The Family Skeleton. F.

Oh! Doctor (Essanay, March 17).—Billy Mason, Charles Stine, Wallace Beery, Annie Edney, and Beverley Bayne are the clever and happy-go-lucky interpreters of this pleasing little comedy that shows up the Essanay possibilities at their best. It is clever from the start, and continues so to a loud and appreciative accompaniment of merriment. It is full of life, bright, boisterous, beautifully screened, and the only possible objection is that after a time the outcome is a little obvious. We have nothing but praise for this clever comedy, albeit it is a little hard to go into the analysis of its humor, otherwise than to say that it is naturally and naively funny. Alas, the poor piano tuner! He is mistaken by the girls at a seminary for a doctor. Oh! doctor, come feel my pulse. One of the girls pretends sickness, and the piano tuner is sent for. Apparently she needs a little tuning up, as her system is out of pitch. Well, anyhow, a quick elopement is decided upon, and they are married, in sections, as the avenging principal of the school approaches, they each time gain a little distance as they outrace her and have a little more of the ceremony performed. Wallace Beery as the deaf minister did an entirely original and clever piece of pantomime. F.

Whimies and the Diamond Pin (Pathe, March 17).—Nothing of serious import will mar the continuity of fun in this one-reel comedy. It is well set, fraught with fun and frivolity in their brightest guise, and holds the amused attention without lagging a moment. (Cue for the piano) "I'm Out Here Freezing," while the loan shark waits without the artist's studio for some money the artist owes the shark. "When I Get You Alone To-Night," while the shark dispatches his daughter to lure the unsuspecting artist to his home (the loan shark's home). "Gee, I Wish That I Had a Girl," while the artist borrows the diamond stickpin of his rich friend. "You've Got Your Mother's Teeth Like Pearls," while the daughter of the shark captivated the unsuspecting artist. "What Do You Mean You've Lost Your Dog," while the artist is compelled to give up his scarfpin in exchange for the notes the shark holds against him. Triumphant strain as the artist meets his rich friend, and finds out that the diamond was only paste. F.

Blame the Tailor (Biograph, March 14).—Because of its very impossibility and thorough absurdity this short farce will wring many a laugh from the film-hardened faces of the picture fan. This outfarces the farce. It is well presented. The young woman goes back to her tailor, for the neck of the dress does not fit, and the irritation of the dress causes her to move her neck in a most significant manner. The policemen, the street car conductor, and a few others follow her to the tailor's in the mistaken idea that she has given them the signal to follow. On the same length with Shorty Makes a Bet. F.

Hearst-Selig News Pictorial (March 14).—This is the third of the series and a thousand feet of highly instructive and exceptionally interesting views. Every event of significance during the past week as well as views of the practising Spring baseball squads, has been pictorially covered and goes to make up a very lively—from the interest point—series of pictures. The fire in St. Louis, the explosion in New York, events not more than four days old were among the more startling pictures. The photography is fine. F.

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY
SCENARIO EDITOR
Lord Algy (3 Parts)
Coming—adaptation
The Daughters of Men (5 Parts)
The Drug Terror (6 Parts)
Officer Jim (3 Parts)

GEORGE W. TERWILLIGER
A Man's Faith
His Wife (3 Parts)
The Weaker Brother (3 Parts)
Produced—Chas. Klein's The Daughters of Men (5 Parts)—The Gamblers (5 Parts)
Southern Studios, St. Augustine, Fla.

ROMAINE FIELDING
Author—Actor—Director
The Fighting Blood (3 Parts)
When Mountain and Valley Meet (3 Parts)
The Man from the West (3 Parts)
The Laziest Man

CLAY M. GREENE
The Klondike Bubble (3 Parts)
The Bottom of the Sea
At His Expense—Little Breeches
Through Fire to Fortune or The Sunken Village (5 Parts)

SHANNON FIFE
Above the Law (3 Parts)
The Inventor's Wife (3 Parts)
The Mansion of Sobs (3 Parts)
Strength of Family Ties (3 Parts)

EDWIN BARBOUR
Home Sweet Home (3 parts)
When the Earth Trembled (3 Parts)
The Special Officer (3 Parts)

EPES WINTHROP SARGENT
All In the Air
Business and Love
Guaranteed Rain Proof
Knave of Clubs—In the Soup—The Eyes Have It—She Was a Peach

EMMETT CAMPBELL HALL
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The House of Fear (3 Parts)
Will Blood Tell?
The Battle of Shiloh (4 Parts).

CURRENT PRODUCTIONS BY EDISON DIRECTORS

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The Beautiful Leading Lady
A Four-footed Desperado
The Sultan and the Roller Skates
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The Ghost of Mother Eve
Comedy and Tragedy
An Affair of Dress
NEXT—Putting One Over—March 28

GEORGE A. LESSEY
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With the Eyes of Love
The Brass Bowl—2 parts
NEXT—The Mystery of the Laughing Death—March 31

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